

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLVII, No. 1, 197.

NEW YORK: SATURDAY, NOVEMBER 30, 1901.

PRICE TEN CENTS.



Photo by George Bassett.

GRACE CAMERON.

spur; David Owen, resident manager); Minstrels 10; large and pleased audience. The Penitent 12; audience fair; performance good. Ned Burgess in The Comedy Fair 10-12; fair house; excellent on Franklin's Comedy Co. 10-12; to full and pleased houses. Keith's Vanderville 28, 29.

BATCHELOR'S OPERA HOUSE (Oliver Moore, manager); Keith's Vanderville Co. 10; fair business.

BELFAST—OPERA HOUSE (Gray and Mayfield, managers); Dark.

MARYLAND.

HAGERSTOWN—ACADEMY OF MUSIC (Charles H. Futterer, manager); The Drommer 10; 12; 14; 16; 18; 20; 22; 24; 26; 28; 30; 32; 34; 36; 38; 40; 42; 44; 46; 48; 50; 52; 54; 56; 58; 60; 62; 64; 66; 68; 70; 72; 74; 76; 78; 80; 82; 84; 86; 88; 90; 92; 94; 96; 98; 100; 102; 104; 106; 108; 110; 112; 114; 116; 118; 120; 122; 124; 126; 128; 130; 132; 134; 136; 138; 140; 142; 144; 146; 148; 150; 152; 154; 156; 158; 160; 162; 164; 166; 168; 170; 172; 174; 176; 178; 180; 182; 184; 186; 188; 190; 192; 194; 196; 198; 200; 202; 204; 206; 208; 210; 212; 214; 216; 218; 220; 222; 224; 226; 228; 230; 232; 234; 236; 238; 240; 242; 244; 246; 248; 250; 252; 254; 256; 258; 260; 262; 264; 266; 268; 270; 272; 274; 276; 278; 280; 282; 284; 286; 288; 290; 292; 294; 296; 298; 300; 302; 304; 306; 308; 310; 312; 314; 316; 318; 320; 322; 324; 326; 328; 330; 332; 334; 336; 338; 340; 342; 344; 346; 348; 350; 352; 354; 356; 358; 360; 362; 364; 366; 368; 370; 372; 374; 376; 378; 380; 382; 384; 386; 388; 390; 392; 394; 396; 398; 400; 402; 404; 406; 408; 410; 412; 414; 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TO BE PRODUCED ABOUT JANUARY 10, 1902.

WANTED, TO COMPLETE CAST.—Young man for gentle heavy; a straight old man (of portly build preferred); a character old man to double (prefer young stout man); a man or woman for "kid" part (next kid); TWO good looking and fairly tall ingenues, both strong parts—one is an exceptionally sweet part and requires a very pretty woman. Only people of merit will receive consideration. Photograph must accompany application.

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Owing to a delay in preparations for his forthcoming production of Mary E. Wilkins' popular novel, *Jerome: A Poor Man*,

Will accept engagements in *The Man from Mexico* with Stock Companies.

Also his original part in *My Friend from India*, *The New Boy*, *Charles' Aunt* and *Mr. Smooth*.

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This week Proctor's 3rd Street Theatre. NISBE in A NIGHT OFF.

MATTERS OF FACT.

Maud Wilson, who recently joined the Proctor Stock company, is now playing the part of Mrs. Bromley in the farce, *Your Wife's Husband*. Miss Wilson, who is a daughter of a British naval officer, is a handsome girl of the English type, and although this is her first season on the stage, she has been remarkably successful. Her work is marked for its easy path and naturalness, and her enunciation also is exceptionally good.

Barney Gilmore, in *Kidnapped* in New York, broke the Saturday matinee record of the Bijou, Chicago, Nov. 28, and also the week's record of that theatre for this season.

The success of A. W. Martin's productions this season is said to be phenomenal. The Eastern Uncle Tom's Cabin company, under the management of C. L. Walters, played to capacity business at Rochester, N. Y., last week. The Western company, under the management of W. C. Cunningham, played Hot Springs, Little Rock, and Fort Smith, Ark., last week, turning people away at each town.

The change of policy of the Criterion Theatre, Brooklyn, from a stock house to one playing a different company each week, has proved decidedly advantageous. The Queen of Chinatown, the first attraction under the new regime, drawing capacity houses nearly every night last week.

J. Harvey Cook and Lottie Church met with big success in *An Actor's Romance* at Providence, Worcester, and Jersey City recently.

Harry C. Clarke will close his special engagement with the Bellows Stock Company in Washington on Dec. 21. He will return to New York and continues going out for a stirring starring tour in *What Did Tomkins Do*. Mr. Clarke has been very successful during his season in Washington.

Owing to a cancellation at the Union Hill Theatre, Gloucester, Mass., the week of Dec. 1 is open for a repeating company.

Anne Clever is with the Gilbey Stock (Western) company.

Madie Burpee is said to have made a hit in Rio's Evangeline.

The May Fiske company, according to Manager Willard Stanton, is playing to very large business and making a strong impression.

Lillian Kemble has had a successful opening with the Columbia Stock company in Brooklyn.

According to the Boston papers, Wright Huntington has scored a hit in the role of Major Kearney in Winchester.

The "Sunset Limited" of the Southern Pacific Railroad, will resume its train between New Orleans and San Francisco, Dec. 2, on a tri-weekly schedule.

Through an omission, W. L. West was not mentioned as having taken part in the Spooner Stock company's performance of *A Fair Rebel* at the Park Theatre, Brooklyn, week before last, although he played the role of the old negro, Nels, capitally.

The Bijou Children are reported to have made a hit in the Payton Theatre company's production of *The River King* last week.

Proof is given in a review of the production of *Maud* by the Spooner Stock company at the Park Theatre, Brooklyn, last week, were conspicuously displayed in front of the house.

Louis J. Russell is meeting with success as Cyrus Blodgett in *The Middleman*. At Wellsville, N. Y., recently he was the first actor called before the curtain in five years.

Dean Raymond, successful last season as Smith in *Why Smith Left Home*, is touring now as Jones in *What Happened to Jones*.

Thomas Phillips is directing the stage of Under Southern Skies at the Theatre Republic.

A True Kentuckian, under the management of Dave Prince and Myrtle Vinton, opened at Clarendon, Fla., Nov. 4.

Elmo A. Stran, the tramp pianist, has added concert playing and other new features to his act. He is meeting with success in *A Country Courtship*.

Wadsworth Harris has been receiving strong endorsement from the Southern press for his work in Shakespearean productions with the Melodrama-James company.

C. E. Callahan's Pennsylvania is doing a more than average business in Western Pennsylvania and West Virginia, and that it is liked is shown by a general request for return dates.

Perry, O'Brien and Doe's Comedians are again on the road, after a complete reorganization at Buffalo. The new company Perry and O'Brien, Matt Doe, Anna Doe, La Petite, Jessie Doe, Whiting Sisters, Mamie Weston, Chester Bishop, Lucina Fairchild, Arthur McCall, Louis Chevalier, Thomas T. Shee, George F. Coffey, Eddie Farley, Alma Mae Tatum, Alberta May, Margaret Russell, Miss Weston, owner and manager:

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ROBERTS, H. Calverton 23, 25, San Antonio Dec. 2, Atlanta, Ga. West 4, Cincinnati 6, McHenry 6, THE PRISONER OF ZINDA AND RUFFIAN OF ZINDA (Grove and Stern, mgr.); St. Louis, Mo. Nov. 24-26, Alton, Ill. Dec. 2, Galveston 2, Fort 4, 6, Louisville, Ky. 10, 12, 14, 16, 18, 20-22, Sioux City, Ia. 10, 12, 14, THE ROAD TO RUIN (Julius, Harris and Woods, mgr.); St. Louis, Mo. Nov. 25-26, THE RUMMAGE OF MR. H. (G. Hartman, mgr.); Cincinnati, Ohio, Nov. 26, Peoria 28, Mo. 28, CINCINNATI 28, Union City, Tenn., 28, Memphis 28, 30, 32, 34, 36, 38, 40, 42, 44, 46, 48, 50, 52, 54, 56, 58, 60, 62, 64, 66, 68, 70, 72, 74, 76, 78, 80, 82, 84, 86, 88, 90, 92, 94, 96, 98, 100, 102, 104, 106, 108, 110, 112, 114, 116, 118, 120, 122, 124, 126, 128, 130, 132, 134, 136, 138, 140, 142, 144, 146, 148, 150, 152, 154, 156, 158, 160, 162, 164, 166, 168, 170, 172, 174, 176, 178, 180, 182, 184, 186, 188, 190, 192, 194, 196, 198, 200, 202, 204, 206, 208, 210, 212, 214, 216, 218, 220, 222, 224, 226, 228, 230, 232, 234, 236, 238, 240, 242, 244, 246, 248, 250, 252, 254, 256, 258, 260, 262, 264, 266, 268, 270, 272, 274, 276, 278, 280, 282, 284, 286, 288, 290, 292, 294, 296, 298, 300, 302, 304, 306, 308, 310, 312, 314, 316, 318, 320, 322, 324, 326, 328, 330, 332, 334, 336, 338, 340, 342, 344, 346, 348, 350, 352, 354, 356, 358, 360, 362, 364, 366, 368, 370, 372, 374, 376, 378, 380, 382, 384, 386, 388, 390, 392, 394, 396, 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2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 2520, 2522, 2524, 2526, 2528, 2530, 2532, 2534, 2536, 2538, 2540, 2542, 2544, 2546, 2548, 2550, 2552, 2554, 2556, 2558, 2560, 2562, 2564, 2566, 2568, 2570, 2572, 2574, 2576, 2578, 2580, 2582, 2584, 2586, 2588, 2590, 2592, 2594, 2596, 2598, 2600, 2602, 2604, 2606, 2608, 2610, 2612, 2614, 2616, 2618, 2620, 2622, 2624, 2626, 2628, 2630, 2632, 2634, 2636, 2638, 2640, 2642, 2644, 2646, 2648, 2650, 2652, 2654, 2656, 2658, 2660, 2662, 2664, 2666, 2668, 2670, 2672, 2674, 2676, 2678, 2680, 26

TELEGRAPHIC NEWS

CHICAGO.

The Forty Club—Ade's "Fables" to be Dramatized—Hall's Breezy Item.

(Special to The Mirror.)

CHICAGO, Nov. 25.

There are no changes of bill this week at the leading theatres, but it is the last week of the engagements of William H. Crane, Frank Daniels, and Sam Toy. They will be succeeded next week by Sir Henry Irving and Ellen Terry. The Climbers, and Miss Bob White, all of which are in the nature of novelties to Chicago.

At the Illinois, where tuneful Sam Toy will sing a sumptuous fortnight next Saturday evening, Sir Henry Irving and Miss Terry will be given an engagement of three weeks on Dec. 2, one \$2 for the best seats and 50 cents to go up and sit down. The Merchant of Venice will be the opening bill, and it will be repeated three times. Nancy Oldfield, The Bella, Miss Gene, and Louis XI will fill out the first week.

After all of the boxes at the Grand Opera House had been sold eight weeks ahead for the opening night of Mrs. Patrick Campbell's tour of this country, the playgoers were given a chill by the report that Mrs. Pat had decided to pass up the Windy City and open in New York. Some one had told her that our Grand Opera House was as big as a country race track, and she did not want to open "under canvas," as it were. But a day later we were reassured. Some one else, it seems, told her that the Grand was really the easiest theatre in Chicago, and George Tyler, with his pledge to Manager Hamlin that Chicago should see her first. So there will be no money returned.

It is understood, by the way, that Manager Fred Hamlin will make an elaborate musical and scenic production at the Grand for a run next summer, and the probabilities are that it will take the form of a stage setting for "The Wonderful Wizard of Oz," made so popular by the quaint comedy of L. Frank Baum and the clever wit of W. W. Denslow, the artist. It is feared that the production may be staged by Julian Mitchell.

Mr. Crane is in the last week of his long and successful run of David Harum at Powers, and is filling the house at every performance. He will be succeeded next Monday by Amelia Blingham in The Climbers.

The "Thanksgiving Dinner" of the Forty Club will take place to-morrow evening at the Wells. Among the club guests are Frank Daniels, W. H. Crane, Harry Woodruff, Frank Burkett, Helen Grandin, Sam Collins, Melville Stewart, Ed B. Jack, Sheridan Tupper, William Sampson, Charles Jackson, Owen Westford, J. H. Gilmore, Louis Masson, W. P. Sweetland, H. J. Hartline, Burton Holmes, Oliver Doud, Byron, and Henry Bergman.

Ernest Thompson-Seton, the animal man, who recently beached his second name onto a sailing and coaxed it on behind his third name, will lecture on "My Wild Animal Friends," at the Auditorium Music Hall Thanksgiving evening at eleven o'clock, and on Saturday morning he will give his new lecture, "Cats, Sparrows, and Cardinals."

This is the fourth week of The Price of Power at McVicker's, and the business continues to tax the capacity of the theatre. Added splendor has been given to the gorgous production by the fact that all of the men on the stage have had their silk ties newly bound.

John B. Hackett has come, and a new march, which will be played by his Pittsburgh orchestra at the approaching anniversary exercises of the Auditorium, where Madame Schenck will sing. The simplicity has caught on at the Grand Opera House, where Frank Daniels had been succeeded last week. He will close next Saturday evening, and will be succeeded by Miss Ned White, with John F. Carroll, Frank Dasher, Thomas Whalen, and Ethel Jackson in the cast.

Mr. Goe secured a divorce from his other day girl, Mrs. Goe, and the Tribune's paragraph says it was just because she made them.

At the Dearborn Theatre yesterday The Sixth Commandment was followed by Don Caesar De Mora, in which Ernest Collier appeared in the same part. The Salvini version was enacted. The stock company is rehearsing Opie Hawn's new play, The Marquise, for production Dec. 12. "City Council" will not open in it.

Lord Badenoch's evening Manager Charles F. H. Hart will open the new Columbia Theatre (formerly Hart's) with The Cherry Orchard, given by the new stock company, of which Wesley Hartman and Carl Smith are the heads.

A large audience enjoyed the play, which was a decided success. The Power of the People is a success.

Mr. Hart invited my friend James Neill and me to a special invitation to "a house" given by the author, J. M. Barrie, in honor of the birth-day of his son, Harry Marshall Barrie. John W. Drury, a Chicago actor, was "among them present," and on the bill of fare was "picnic," "picnic," "picnic," and other very questionable dishes.

Ward and Vokes had two big houses in The Mad Waller at the Great Northern yesterday. George Ade, by the way, is to arrange some of his popular "Fables in Song" for stage purposes for these eccentric comedians.

Lillian Norton, the prima donna, gave a song recital at the Auditorium this evening.

The Elgin Band gave two largely attended concerts at the Auditorium last week.

The stock company at Hopkins followed Lady Windermere's Fan, with Through the Broken Window, Miss Odell and Robert Wayne having the leading roles.

The stock company at the New American, headed by Charles Hillier, is giving a new play called Open this week. It is from the pen of the author of After the War. A Ragged Hillier is in the cast.

John Gielgud came in The Night Before Christmas at the Alhambra yesterday afternoon. It is a strong play, well acted, and capitally staged.

Howard Hall is appearing in The Man Who Dared, over at the Bijou this week.

Anthony Gilmore entertained the critics with Kipling in New York at the Criterion last Friday afternoon. It was a great audience.

A young man was before me in the police court last week charged with stealing an overcoat at the Illinois Theatre during the curtain call. The man was the side lawyer for the defendant, and he succeeded in convincing the complaining witness that he had left the overcoat on the coat.

Lillian Gish and Fred Stewart are doing the New War over at the Academy of Music this week under the title of The Outpost. The Night Before Christmas will follow.

Charles Gorenswold, a Russian violin virtuoso, will be the soloist this week at the Auditorium Thomas concert.

Horace Holman's second lecture, "Moscow," will be given three times at the Studebaker this week. "Moscow" will follow.

May Hooper and her stock company are following May Blenner this week with A Fair Ideal at the New People's.

The Wandering Jew is the attraction this week at the New People's.

Edna May returned to Chicago the other day after an absence of several years in London.

Frank Daniels has been receiving large sums of cash each time his arrival in Chicago, as a result of a side line of endowment insurance that he has been carrying for several years.

Harry Woodruff, former Frank Daniels at the end of this week to join Henrietta Crosman, replacing Joseph Kliban as King Charles in Oliver.

All of the theatres will give extra matinées on Thanksgiving Day, and every one will be glad to meet the actors.

John in Atlanta, Ga., recently, Guy Ellman, of the New Circuit company, was arrested for having in his car by a violent rapping on the door. It was the landlord, who accused that

he "wanted to open the 'opery,' and the key to it was the only one in town to fit it."

"Biff" Hall.

BOSTON.

High Jinks by Harvard Boys—A New Stock Company—Who'll Get the Columbia?

(Special to The Mirror.)

BOSTON, Nov. 25.

Julia Marlowe's return to Boston was the most interesting dramatic event of the night, and the Colonial had an exceedingly large audience. This is her first appearance here in nearly two seasons and is the first time that she has played at any house but the Hollis. When Knighthood was in Flower had never been given in Boston before, and it was splendidly received, marking as it did a return to the historic drama in which Miss Marlowe has made some of her greatest successes. Anna Clarke was a member of the company, returning to Boston after two years, and the friends made during her long association at the Museum as leading woman of the stock company had a warm greeting for her. The engagement is for a month.

E. S. Willard has added another strong success to his repertoire in The Cardinal, and while it may not last as long as The Middleman and The Professor's Love Story, it will be an important accession to his characters. His Cardinal is an impressive creation, full of quiet dignity and dramatic force, and the denunciation in the third act is one of the strongest bits of work that Boston has seen in a long time. The feigned madness in the last act is equally well done—short, Mr. Willard is admirable throughout and his company is excellently chosen to present the play. The scenery is rich indeed and the costumes thoroughly artistic. This is Mr. Willard's farewell week. The Cardinal forming the bill, with just two performances of The Professor's Love Story as variation.

An interesting change in bill was made to-night with the opera company at the Bijou. Carmen introduced Clara Lane and J. E. Murray in the characters which were so successful for them in the days when they sang at the Castle Square. Miss Lane's Carmen is one of her best characters, and Hattie Belle Ladd, another favorite, will alternate in it with her. Mr. Murray sings the tenor's song splendidly and his acting is admirable.

Love's Lane is in its last week at the Park. The impression had got around that this rural comedy was to stay here the entire season, but as a matter of fact the original engagement has been extended once and now the last night is at hand. They have matinee Nov. 26, and will appropriately observe the 500th performance of the comedy in America. Fiddle-Dee-Dee will follow.

The Old Homestead, too, is in its last week at the Boston, where Donman Thompson is just as popular as he ever has been with his picture of New Hampshire life. Uncle Josh is such a dear, lovable old fellow that one cannot get tired of him, and Mr. Thompson always brings a company fully equal to the requirements of the play from Swansay. Charming Olcott will follow.

That will leave Sky Farm alone to uphold the hayseed drama in Boston after the present week, but it seems abundantly able to do it, for it is now in its eighth week of unquestioned success.

What Happened to Jones shows the cleverness of the stock company at the Castle Square in favor, for it has never had a better performance here than the one which was given to-night. From the Jones of John Craig down to the drollily droll Holmes, of Mary Saunders, every part was well played and every point of fun was made in clever manner. The revival promises to be one of the hits of the winter.

The Grand Opera company at the Columbia is in its second and last week of The Mikado, which has never been given in just the form that it is now having. The many cheap valets have been allowed to come in to play, all but there are clever people in the cast, and a clever stick to Gilbert would improve the entertainment. Verma's Japon is always a favorite here, and Leontine Saunders is a delight as Katisha. Boccaccio will follow.

The Sign of the Cross plays its first Boston engagement at popular prices at the Grand Opera House this week, and the production promises to make just as much of a hit as it did at higher prices down town for the past six years. There are newcomers from London in the cast this year, Charles Dalton and others having gone. Most important of the newcomers are Charles Millward as Marcus Superbus, George Riddell as Nero, Mignon Shattock as Mervia, and Marcella Hutton as the boy Stephanus.

Alma in Greater New York is the melodrama for the week at the Bowditch Square, where the success of Lorraine Dooley as leading woman is greater than ever. She is a prime favorite at this house, and her return to the stock company has proved a very successful move. During the speciai specialties are introduced by the Brooklyn, Clark and Temple, and Godey, Burford.

Burton's new stock company, which also will be devoted to vaudeville, made its bow at Morris's Grand in The Budget, 10-35-50 both the prices. Beverly & Days and Wettie Abbott head the company, which includes J. H. Bellant, Jack Mortimer, J. M. Short, F. W. Wright, Frank L. Frayne, W. Wells Bailey, William McCormick, Charles Bloom, Richard Dimsay, William Hunt, Harry G. Fowler, Charles E. Lyons, Adelaide Gaudine, May Gorall, and Florence Hastings.

The Rogers Brothers in Washington continue at the Hollis.

Harvard boys owned every theatre in town Saturday after the football victory over Yale. Every seat in town had been bought up in advance and not one could be obtained for love, but a good deal of money sometimes had the effect with boys who were in speculative mood. Even admissions were doubled in price, and finally they had to stop selling them, for the houses were jammed. The chief crowds gathered at the Hollis, Columbia and Keith's, and the fun was fast and furious. Everything conceivable had been removed in advance, and no damage to property was done this year. The boys cheered everything and interrupted with yells, shouts and whistles when they felt like it. Every actor who wore a hat had to take it off, and one man who came on with a beard even found it necessary to finish the scene with a smooth face. The audience liked the sport and if the play had to be cut there was fun enough on the other side of the footlights.

There was a bit of surprise in the poor debtors' court last week. David Henderson was there on business, and on the stand he testified that he still held the lease of the Columbia. A few minutes later Mr. Grace, the owner of the house, was called to the stand, and he testified that he had taken possession of his property that morning and that Mr. Henderson was no longer the lessee or manager. It may be imagined that this made theatrical people talk for a time. It makes no difference with the engagement of the Grand Opera company, for that contract had been assumed by the Graces and the season will continue as planned. One rumor had it that the house would be turned over into a business property, but that may be discounted at once with out a foundation. It would not surprise me to hear at any time that the house had been leased by Hurst and Seaman. Other leases are quoted, but these seem to have the inside chance.

At the benefit of the Actors' Church Alliance last week the news of a theatrical wedding which took place some months ago came out. Among the flower sellers was the name of Mrs. Lucius Egbert Ladd, Jr., and the lady who answered it was Lorraine Gaultier, formerly a valued member of the Castle Square company. Her associates were Mrs. Charles Mackay, Cordelia Macdonald, and Mrs. Edward May. The bride was a great success. A noticeable feature was the box and somberly draped in recognition of Lillian Gish, who could not be present but showed her interest in the movement by subscribing for it. The leading members of Mr. Willard's company were the principals.

It looked for a time as if more than Queen would come to Music Hall Dec. 6, with Marie Walworth in the leading part, but that house evidently intends to stick to vaudeville and have

no more combinations booked in connection with its regular style of entertainment.

Al. Sutherland has been in town during the past week completing the arrangements for the Nevada concert at the Colonial, Nov. 26.

Mrs. Irving Winslow's latest pupil, Helena Sharpe, is to make her debut at the Park at a special matinee Dec. 12, appearing in Richelieu at Sixteen.

Tom Coburn, the clever child who plays Alice in Alice in Wonderland, at the Children's Theatre, saw his first real play last week in Alice of Old Vicinage. He became a great admirer of Virginia Harris, the other Alice.

Hattie Belle Ladd took the part of Zerlina in Don Quixote at short notice last week, when Clara Lane was ill, and played it splendidly.

The smallpox scare in Boston is having its effect upon some of the theatres. There is no occasion for fear, but one day seventeen cases were reported. John B. Schoefel, manager of the Tremont, was the first one to have all the employees of his house vaccinated. JAY BENTON.

PHILADELPHIA.

Hackett at the Broad Street—The Chaperons at the Garrick—Bills New and Old.

(Special to The Mirror.)

PHILADELPHIA, Nov. 25.

James K. Hackett had a rousing reception this evening at the Broad Street Theatre, where he made his bow in Don Caesar's Return. The house was crowded to the doors and lavish applause was bestowed upon Mr. Hackett and his excellent company. The engagement is for three weeks. Frank Daniels in Miss Simplicity Dec. 16.

The Garrick Theatre presents a novelty to-night with Frank L. Percy's singing comedians in The Chaperons, introducing Digby Bell, Walter Jones, Joseph C. Miron, Marie Cahill, Louise Gunning, Eva Tanguay, Mary Boley, Margaret McKinney, and a large chorus of pretty girls with excellent voices. It is a brilliant production and was warmly received by a crowded house.

Sir Henry Irving and Ellen Terry this week conclude their fortnight's season at the Chestnut Street Opera House. They are presenting their old-time repertoire. The King's Carnival Dec. 2.

Francis Wilson in The Strollers continue at the Chestnut Street Theatre.

Arizona is in its second and final week at the Walnut Street Theatre to satisfactory patronage. The company is excellent. Otto Skinner in Francesco da Rimini Dec. 2.

The Auditorium has a bill appropriate to Thanksgiving in Haslton's Superb, that has been much changed since last season and is up to date in every particular. Prominent in the co. are the Eight Tiller, Newell and Shevrette, Carrie Behr, the Seymours, and Reed's educated bull terriers. The opening was large and a big bull's business is assured. Fiddle-Dee-Dee Dec. 2.

The Durban-Shuler Stock company at the Girard Avenue Theatre presents Blue Jeans, with a strong cast headed by Bertha Creighton and Eugene Moore. The offerings here this season have been first-class and patronage surpasses all previous records. Tennessee's Pardon next week.

The National has a sensational melodrama this week in The Road to Ruin. The scenic effects are notably good and the company is well selected. Across the Pacific is underlined.

John and Emma Ray hold the week at the Park Theatre with their strong drawing card, A Hot Old Time. No matter in what theatre the Rays appear the crowds are sure to follow. Dec. 2, The Village Postmaster.

Forough's has a big production of Shandaken, requiring every member of this large company, in addition to a troop of cavalry and a brass band. John J. Farrell, Fannin, McIntyre, Florence Roberta, Frank Peters, Albert Frazee, Mary Davenport, and Jessie Elliston are worthy of special praise. Business large. Next week, The Brothers of Satan.

Carrie Madill's Stock company at the Star Theatre is playing to crowded houses, proving the popularity of Miss Madill and the able members of the company. Woman Against Woman is the current programme.

The Standard, with Harry and Speck's Stock company, opens Durbar, India this week, w. J. Virginia Russell and George Arvine in the leading roles. Business fair.

Wurster's German Stock company at the Arch Street Theatre continues with meritorious attractions to admiring patronage.

Douglas' Minstrels at the Eleventh Street Opera House, with local burlesques unchanged.

The House of Maryland company, that played the Park Theatre last week, jumped over to the People's Theatre to-night and opened to good house. Dec. 2, Thomas E. Sheas.

S. FRANCIS.

Henrietta Crosman's Hit—New Stock at Fourteenth Street—Avedano's Queer Lawsuit.

(Special to The Mirror.)

ST. LOUIS, Nov. 25.

The event of this evening's offerings was the first appearance in St. Louis of Henrietta Crosman as Mistress Nell at the Grand. Our people have never had an opportunity of seeing Miss Crosman as a star, but so many complimentary things have been said about her wonderful hit in the East with Mistress Nell that she had an immense audience this evening. Her Nell Gwynne was charmingly portrayed. Joseph Klibanoff was an excellent King Charles II. Addison Pitt was a splendid Duke of York. George Soulard's impersonation of the Duke of Buckingham was especially well done. Adele Block, who was a member of the Columbia Stock company three seasons ago, was an ideal Duchess of February.

Nellie Hancock invested the role of Lady Hamilton with much grace and dignity. Others giving strong support were: Benjamin H. Burt, John Malone, William H. Clarke, Theodore Thompson, George Stiles, C. C. Quincy, Edward Page, James Harrington, Clara Lima, and Lottie Alter. A Trip to Buffalo will follow.

The first week of the third consecutive season of opera at Music Hall, La Gioconda being the offering, was generally rated a fine artistic success. Manager Southwell tried out his principals, and once again established the fact that the novelties in opera in this city may be all right for the experts in music, but that the

Music Hall this evening. The enormous audience was well filled with an appreciative audience.

Rose Cecilia Shay, who sang in English opera at the Music Hall last week, was the victim of an embarrassing accident on Thursday evening. When the curtain rose on the third act of *Faust* there was disclosed the customary garden with the usual electric light effects, among the flowers and the familiar spinning wheel with the little stool before it. On this occasion the stool selected was so small that it might have been made for *Chiquita*, the midget, rather than for Miss Shay, who is of large figure and well proportioned. The act started smoothly, and, in due time Miss Shay as Marguerite entered. She was still apparently dazed and happy over her meeting with *Faust*, and she walked to the tiny stool as if in a trance. She sat down upon it, started the spinning wheel and began to sing. Suddenly the stool gave way and the fair Marguerite was precipitated upon the floor in such a manner that her foot struck the spinning wheel and sent it flying into the air, so that it, too, was smashed. Miss Shay was thoroughly self-possessed and continued her solo, but it took some little time for the audience to regain its composure.

On Thursday last Mrs. Charles S. Abel gave a dinner to Joseph Jefferson at her beautiful home, "Marie Hall."

Theodore Hamilton, of the James K. Hatchett company, is a native Baltimorean. He began his stage career before the Civil War, and, after serving four years in the Confederate Army, he returned to play here. Mr. Hamilton has many friends and admirers among our theatricals.

There was a disappearance at Ford's last week that temporarily was regarded in the light of a mystery. A number of photographs of scenes in *A Chance Ambassador* had been sent on from New York, and some of them had been placed in a large frame outside of the door of the Opera House. Some time after they had been put there it was discovered that they had all disappeared, and an examination of the frame revealed the fact that the hacking of each picture was in its place, but the picture itself was gone. The master was not understood for awhile, until it was discovered that the pictures which were sent were unfixed proofs, and, being placed in the powerful light, had simply faded off the paper so completely that it looked as though they had been removed from the backs by a skilled and clever hand.

HAROLD BURRISON.

WASHINGTON.

Capital's Amusements for Thanksgiving Week
—Personal Gossip—Ward's Gleanings.

(Special to The Mirror.)

WASHINGTON, Nov. 25.

Miss Bob White had its first local presentation to-night at the Columbia. In the cast are Richard P. Carroll, Frank Doshon, Thomas Whiffen, William B. Philip, Nicholas Burnham, Albert Froom, Mathilde Preville, Edna Burd, Alice Campbell, and Ethel Jackson. Louis Mana and Clara Lipman are underlined.

Bertha Galland is seen as a star at the National in *The Forest Lovers*. She has the support of Harry R. Stanford, George W. Barbier, Stephen Wright, Frank C. Bangs, Mortimer Weldon, James Otley, William Sauter, Louis Harrington, Peter F. Lang, Rhoda Cameron, Margaret Bourne, Carrie Thatcher, and Blanche MacFarland. E. H. Sothern will follow.

Lost River, for its first time in Washington, crowded the Academy. The play scored strongly. A capable company comprises Paul Gilmore, Bartley McCullum, John E. Ince, Jr., Harry McRae Webster, Howard Mineller, Ade Boshell, Lottie Briscoe, Elizabeth Woodson, and Edith Fassett. The Village Parson next week.

Pudd'nhead Wilson is the offering this week at the Lafayette by the Bellows Stock company, and another notch is cut for praiseworthy production. White Whittlesey appears in the title-role with distinct success, and Lillian Lawrence as the Octooson Roxy gives a strong performance. Others of merit are John T. Sullivan as Tom Driscoll, Charles Wyngate as Chambers, Harry Corson Clarke as Sheriff Blake, Tony Cummings as Luigi, William H. Conley as Judge Robinson, Francis Powers as York Driscoll, Myron Leffingwell as Howard Pembroke, Antoinette Walker as Rowdy, Grace Griswold as Patsy, and Katherine Field as Hannah.

Whitman Osgood has resigned as resident manager of Stair's Academy of Music, and returns to Chase's Theatre, his former allegiance, as advertiser-in-chief. Charles F. Feltis continuing as press agent.

Hobart Brooks, of the Washington Capital, has been engaged to attend to the preliminary press work of *The Du Barry*, to be presented by Mrs. Leslie Carter at the National a fortnight hence.

George W. Denham has returned to Washington for the Winter, the fall season of Joseph Jefferson having closed in Baltimore Saturday night. The Spring season commences March 31.

JOHN T. WARDE.

CINCINNATI.

Thanksgiving Attractions—Clara Morris as a Lecturer—Heck's Museum to Close.

(Special to The Mirror.)

CINCINNATI, Nov. 25.

After a successful week at Robinson's, Ethel Barrymore and Captain Jinks of the Horse Marines gave way to-night to *Lovers' Lane*, which was presented by one of William A. Brady's companies. A good sized audience was in attendance and seemed greatly pleased with both the company and the play.

Thanksgiving always brings Robert R. Mantell to the Walnut. Yesterday he appeared in *The Lady of Lyons* and Richard III, and to-night he is giving his well-known performances of *Hamlet*. Later in the week he will be seen in *Romeo and Juliet*, *Othello*, and *Richelieu*. As usual, his audiences are limited only by the size of the house.

Two big houses at the Pike yesterday and a heavy sale for the remainder of the week indicates that the popularity of *The Little Minister* is unabated, and another successful revival must be placed to the credit of this hard working company. Brother Officers is underlined.

Rose McVilly in *Sia Hopkins* is another visitor whose popularity never seems to wane. Her performance was enjoyed as much as ever by two audiences that tested the capacity of Heck's yesterday.

The Lyceum has *Lost in the Desert* for this week, and it was well liked by the audience at its first performance.

An interesting event to-morrow night will be the first appearance upon the lecture platform here of Clara Morris. She is to appear at the Odion and will discourse upon "Actors and Their Art."

The Gran Opera company is announced for five performances at Music Hall, beginning Dec. 16. *Tannhauser*, *Aida*, *Manon*, *Die Meistersinger*, and *Carmen* will be sung.

After this week Manager Will S. Heck will close his Museum, which under different management has been one of the landmarks of the city for twenty years. The last two seasons, however, have not been profitable, and it was decided to close before matters grew worse. The location is a most advantageous one, and it is probable that if suitable arrangements can be made the house will be remodeled and used either for traveling companies or vaudeville.

H. A. SUTTON.

NINA MORRIS ROBBED.

From St. Louis Nina Morris sends this tearful tale: "My trunk was broken into recently and jewelry, books, dresses, gloves, handkerchiefs, ribbons and even old rubbers were stolen. The thief only near cleaned me out. No clue to the robber. I'm taking up a collection to get enough clothes to travel home in."

David Cooper, leading man, W. S. Hart's Stock, Hallie, N. Y. *

GRACE CAMERON.

Grace Cameron, who is pictured on the first page of this issue, is rapidly coming to be one of the most popular prima donna sopranos on the American light opera stage. At present she is singing the role of Daphne in *Foxy Quiller*, supporting Jerome Dykes, and the reviewers, without exception, have found much to praise in her impersonation. She possesses a brilliant, well cultivated voice, of wide range and splendid quality, and in her acting she is spontaneous, natural and magnetic.

Miss Cameron has been but three years on the stage. In the season of 1898-99 she made a tour of the West at the head of a small concert company. While in Omaha she sang for *The Bostonians* and was immediately engaged by that organization for the following season. She made her debut with *The Bostonians* in September, 1899, in the character of Annabel in *Robin Hood*. She understood the prima donna roles and presently had an opportunity to sing the part of Yvonne in *The Serenade*. Her success was so complete that she was at once made one of the alternating prima donnas of the company.

At the conclusion of her season with *The Bostonians* Miss Cameron became a leading member of the Castle Square Opera company, appearing in Chicago and at Manhattan Beach. She gave evidence during this engagement of unusual versatility. She appeared as Marguerite in *Faust*, *Planetta in Boccaccio*, *Phoebe in Billie Taylor*, *Martius in Martha*, and *Yum Yum in The Mikado*. In all of these widely differing roles she was most successful. Last season she originated the role of Daphne, which she is now singing.

Despite her constant and exacting stage work Miss Cameron continues her vocal studies industriously. Each year she spends several months in training under the best New York masters. It is her aim to appear eventually in grand opera. Last summer she sang in Omaha with the Beloit Band, and her splendid success upon that occasion in singing selections of the highest order indicates that she possesses the requisite qualities for fine achievement in the field of music to which she aspires.

EDNA MAY SPOONER.

On this page of *The Mirror* appears an excellent portrait of Edna May Spooner, whose acting of the role of Magda in *Herrmann Su-*

WOMEN'S ALLIANCE DISCUSSES STAGE.

"The Stage" was the topic of discussion at the meeting of the Women's Alliance at the Lenox Avenue Unitarian Church last Saturday afternoon.

Heinrich Conried, manager of the Irving Place Theatre, had been invited to speak, and strongly advocated the establishment of a national theatre, which he considers the only solution of the problem for the betterment of the American stage. He thinks such a theatre would be self-supporting, and, once started, would require little pecuniary aid from the Government.

Mrs. Sydney Rosenfeld declared that the plays that are being written to-day are neither great nor good. "None of them," she said, "will outlive their decade, because they are not the true expression of the men who write them, but mere creations of the managers, reflections of the designer's fancy, pot boilers made to attract for a season and then to be thrown aside. Dramatists have been cramped and stunted by commercialism, and it has hurt dramatic art in chains and forced her to walk with leaden step beside its gilded chariot wheels."

Mrs. Edwin Knowles said that the best plays ever written were written for their own sake and not for money, and expressed a wish that Andrew Carnegie would do as much for the advancement of American amusement enterprises as for the establishment of libraries.

ANNA HEID'S HORSES WIN BLUE RIBBONS.

Anna Heid was a double prize winner at last week's Horse Show in Madison Square Garden. Two of her entries carried off the coveted blue ribbons on Wednesday. First "Jack" and "Jill," a pony team that Miss Heid had bought the day before, took the prize in their class. Later in the day "Jill," judged singly, was again decorated with the blue. On the same day a team of chestnut mares entered by Marie L. Wilson, late of the Floradora chorus, won yellow ribbons, the third prize.

A NEW CIRCUIT?

It is said that a new theatrical circuit, to be known as the New York Central circuit, is about to be formed. It is planned to have the City Opera House, Watertown; Grand Opera House,

GOSSIP OF THE TOWN.



Photo by Klein & Guttmann, Milwaukee, Wis.

Albert Brown, whose portrait appears above, is probably the youngest leading man in the country. After a career of five years, during which time he has played with several stock companies, supported Julia Arthur and Georgia Cayvan, and made an unquestioned success as the Imp in *When We Were Twenty-one*, he joined the Thanhouser company in Milwaukee, where he won well merited praise in juvenile roles, and is now meeting with unqualified success in his new capacity of leading man.

E. M. Lamson, brother of Ernest Lamson, has been unanimously re-elected to his old command, captain of Company B, First Arizona National Guard, which he resigned in 1898 for volunteer service in Cuba.

Will S. Rising has placed two companies playing *Strange Adventures* of Miss Brown, one at North Adams, Mass., and the other at Westerly, R. I.

Ralph Waldo Ince, the youngest son of John E. Ince, is developing as a cartoonist. He is a pupil of McCarthy, of the *World*.

Florence Deane has gone to Providence, R. I., for Thanksgiving. She will return next week.

Charles H. Prince is now playing Harry Bulger's part, King Henry VIII, in *The King's Carnival*.

Dorothy Lewis will begin her season in *Hearts of the Blue Ridge* at Hudson, N. Y., on Dec. 12. New scenery is being painted. Rehearsals began yesterday.

Lee Sterrett is ill with typhoid fever at Birmingham, Ala.

The Kanatah Club, of Syracuse, gave a reception in honor of Kathryn Kidder on Nov. 22.

Mr. and Mrs. Otto Mack (Kitty Back) and Charles A. Murray, of the Murray and Mack company, were guests of Mr. Mack's partner, Manager James E. English, of *The Kentucky Paducah*, Ky., during the visit of Murray and Mack Nov. 19 and 20. Mr. Mack after this season will quit Paducah his home.

George Boniface, the veteran player, has become one of the instructors of the Standard-Wheatcroft Dramatic School. Charles B. Wallis, the well-known leading man, has also joined Mrs. Wheatcroft's staff of teachers.

Daniel Sully is in town this week, during the engagement of *The Parish Priest* in Paterson, N. J. Mr. Sully, who has come to be called "Father Whalen," is in prime health and reports splendid business on the road.

Broadhurst and Currie are preparing to send out companies next season in two new comedies that have been written by Charles Newman, the author of *Rudolph and Adolph*, in which Mason and Mason are starring with great success this season. Among the people already engaged are Ade Duvva, late of *The Burgomaster* company, and John and Maude Allison, who are now starring jointly in *The Wrong Mr. Wright*.

The House That Jack Built company will close in St. Louis on Nov. 30.

The famous Scotch Kilts Band, of the Forty-eighth Highlanders, will give two concerts at Madison Square Garden on the afternoon and evening of Jan. 11.

King Dao (B) will open on Dec. 21.

Gertrude Bennett announces a dramatic recital to be given at the Waldorf-Astoria on the afternoon of Dec. 5.

The newspapers last week sold the New York Theatre to Marshall, Field and Company, of Chicago, for a department store. The story was emphatically denied by all concerned, though it is said that Marshall, Field and Company have made preliminary negotiations for the property.

In the City Court last Tuesday, Judge Constan granted, upon application of John S. Constan, an order restraining the managers of *The Singing Beauty and the Beast* from paying royalties to J. Cheever Goodwin for his work on that production until Goodwin pays a judgment for \$100 obtained against him by Constan.

Frances Gerard, of *Papa's Baby*, resigned from that company at Latrobe, Pa., recently, to join her husband, Robert Brackett. She will rest for the winter.

John M. Baldwin, late of Eugene Blair's company, is engaged to be married to Helen A. Schenck, of Baltimore. The wedding probably will occur in December.

A daughter was born to Mr. and Mrs. Joseph H. Kearney in Philadelphia, Nov. 7. Mr. Kearney is a member of the *A Gullible Mother* company.

Mrs. James J. Ryan (Jessie Merritt), who was to have appeared, with her husband, in E. H. Sothern's company, but was taken ill, is now convalescent and has returned to her home in Boston. Mr. Ryan is with Mr. Sothern.

Lincoln J. Carter has founded in Chicago the Order of American Youth, a juvenile secret society, run on the same plan as the fraternal orders for adults, with degrees, passwords, regalia and ceremonies. The object of the O. A. Y., as stated in its prospectus, is "to teach boys to become good citizens." The office of the secret society is at 236 Sedgwick Street, Chicago.

Harold Blaikie was not in the cast of *The Mikado* at the Columbia Theatre, Boston, last week, as reported.

C. Walter Butler was in a serious runaway accident while driving on Pennsylvania Avenue, Washington, Oct. 8. His horse became frightened at an automobile and ran away, and Mr. Butler was thrown out, sustaining injuries from which he has just recovered.

Lewis N. Weilbury and Leopold Lanz, of the MacLean-Tyler company, were the ghosts of T. Alfred Moore, of New York, at the Hotel Aragon, Atlanta, Ga., during the company's engagement in that city.

Ack for Deloitres, Paris, Perfumes and Toilet Soaps. *Amaryllis Du Japon* is the daintiest and most popular handkerchief perfume. All of quality concentrated odor. *

EDNA MAY SPOONER.

Photo by Edward Simond, Brooklyn, N. Y.

DETROIT THEATRE ON FIRE.

The Whitney Opera House, Detroit, caught fire on the morning of Nov. 21, and was damaged to the extent of several thousand dollars. There is some doubt as to the cause of the fire, that started in or near the engine room and burned out the orchestra floor and much of the interior of the house. Ida Glenn, of *When London Sleeps*, was in the theatre when the fire started. Though her dressing-room was filled with smoke, Miss Glenn, a wet towel about her mouth, packed her trunk and saw it safely removed before she left. The firemen and spectators were astonished by her bravery. The company succeeded in saving all its scenery and costumes. The theatre, it is expected, will be reopened next week.

SARAH TRUAX AN EDITRESS.

Sarah Truax added editorial duties to her work as leading woman of the Grand Opera House Stock, Pittsburgh, last week. She edited the women's page of the *Pittsburgh Press*, Sunday, Nov. 24, and had an entertaining and interesting page. *

BLANCHE WALSH IN A NEW PLAY.

Blanche Walsh and her company produced at Foster's Opera House, Des Moines Iowa, Nov. 15, *The Hunt for Happiness*, a four-act play dramatized by Anita Vivanti Charron and Catherina Hennin from Mrs. Charron's story of the same title. The play, both from a moral and a technical viewpoint, was sweepingly condemned. The cast:

Frank Morton	Robert Lowe
Jack Lester	Emmett Shaddock
Don Pedro Alvar	R. Paton Gibbs
Edmund Vane	Raymond Whittaker
Thomas Vivian	Oscar Drury
Walter Goss	John F. Flood
Dorothy Lester	Patrick Harris
Edgar D'Arcy	Harriet Sterling
Mollie	Elspeth Clemons
Mrs. Werner	Stephen F. Barker
Clara Werner	Fanny Marinoff
Adèle Werner	Emily Bunt
Countess Vitali	John Wood</td

THE NEW YORK DRAMATIC MIRROR

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IT WILL NOT DOWN.

NOTHING else that the Theatrical Trust has done has provoked such a storm of criticism as its attempt upon the freedom of the press with respect to critical treatment of Trust offerings. From every point come deserved rebukes of the Trust for its ignorant and short-sighted action and relative declaration as to its "object lesson" to the newspapers.

THE Mirror this week continues the publication of typical characterizations of the Trust in this matter. One of the most significant of the articles reprinted in this journal will be found on another page from the London *Morning Leader*. It is from the pen of WILLIAM ARONSON, the distinguished English critic, and it fairly states the position of the Trust and the logical result of that position, while incidentally it informs us to other Trust results. Speaking of the main excuse of the Trust for existence, its "booking agency," Mr. ARONSON remarks: "But it is obvious that this booking agency should act impartially in the interest of its clients, and that its members should not themselves be theatrical managers with separate interests of their own to serve. . . . The Syndicate can unequal engagements and rearrange tours to suit the private interests of its individual members; and the sufferers by these proceedings dare not even complain, lest they incur the enmity of the all-powerful Trust." It is notorious that the Trust does manipulate the business of its competitors in its own interest; and it does ever worse than this; but the same obliquity that eliminates from Trust operations all sense of responsibility for the interests committed to its hands with which its own interests compare led the Trust to the conclusion that so long as it advertised its theatres in the newspapers those newspapers were bound to give it a *quid pro quo* in the "notices." Mr. ARONSON reviews the *Commercial Advertiser* matter and quotes the "cynically frank" declaration of the Trust, through its medium, that this case was "an object lesson" to other newspapers, whose critics, noting the matter, should "behave themselves," and says:

"Yes, the Syndicate has provided an object lesson, the significance of which is not to be mistaken. And how will 'the other daily papers behave themselves?' As they can oppose no unity of action to the solid front presented by the Syndicate, it is to be feared that they will pocket the insult and tacitly admit themselves the paid servants, during good behavior, of the omnipotent Trust. That the abuse will ultimately correct itself I have no doubt; but in the meantime it is to be feared that every one concerned, and the Trust itself not least, will suffer from the absolute contempt into which theatrical criticism must fall."

Of course, Mr. ARONSON, at the time of writing the foregoing, did not know that in the case of the *Commercial Advertiser* the Trust had signally failed in its attempt against honest criticism; nor did he know that a like attempt was made in Philadelphia, where two newspapers, the *North American* and the *Item*, are in bad favor with the Philadelphia segment of the Trust, which in many respects is the most peculiar segment of the combination. In the programmes of the Trust theatres in

Philadelphia is printed a list of the local newspapers in which, as it is alleged, will be found "full particulars as to attractions, etc., in the Trust theatres in that city. The *North American* and the *Item* do not figure in the list; nor do the Trust advertisements appear in those newspapers. Yet one reading the *North American* and the *Item* will find all the particulars about the Trust theatres in Philadelphia that the casual reader could desire to find.

Seriously, however, the facts that the Trust failed in the case of the *Commercial Advertiser* to intimidate and retreated in bad order as well as in bad odor from its assault, do not affect the general proposition involved. The Trust has made a few mistakes in furthering its policy to curb or eliminate criticism. Its fingers have been burned, but that will not alter its theory or affect its policy in cases where that policy may be safely followed. Wherever it finds a weak or a venal newspaper it will no doubt "do business" with that newspaper in its characteristic way. Yet it is probable, if the Trust system be pursued much longer, that theatrical criticism by this means will fall into contempt except as critics of undoubted fearlessness and ability on newspapers above suspicion may leave it.

THE NAPOLEONIC ENTOURAGE.

An esteemed correspondent sends to THE MIRROR the following, clipped from the Providence *Sunday Telegram* of Nov. 17 instant:

CHARLES FROHMAN has a personal staff much as a commanding general has aides-de-camp. Mr. FROHMAN's bodyguard, as it were, comprises an advance agent, a playwright, two comic artists, a stage director, a stage-manager, two stage mechanists, two property masters, three electricians, a costumer, a secretary, a stenographer, two typewriters and a valet—in all, nineteen individuals, and they all travel in state with him whenever he leaves his New York headquarters for his initial production, whether at Boston or London. A special Pullman is invariably engaged for the party.

Very strangely, the correspondent attaches to the clipping the query, "Who is CHARLES FROHMAN, anyway?" This discloses a reprehensible unfamiliarity with one of the most patent facts that bill posting can propagate. CHARLES FROHMAN is "the Napoleon of the theatre," and a person in whom the great public is more interested than it is in any one or all of the hundreds of theatrical stars he "presents," the scores of dramatic authors he employs and the thousands of minor actors that figure modestly in his enterprise. His name is printed in more sorts of type and in larger type than the name of any other person known to fame. There is not even a patent medicine whose style or trade-mark more persistently or more pleasingly salutes the eye.

But there is something erroneous—the whole thing seems to lack authority—in the foregoing detail of CHARLES FROHMAN's entourage. It may be true that his advance agent always travels with him, although there would seem to be some inconsistency in that; but this is a matter of subordinate importance. And it is no doubt true that "a special Pullman is invariably engaged for the party," whether the objective point be Boston or London. There are few Pullmans running across the water, but few as they are, "the Napoleon of the theatre" certainly would have one. This, too, is a detail of little consequence. The Providence newspaper has been imposed upon in more significant details, which have been left out of the information furnished it. Nothing is said of a manicure, a pedicure, a manicurist, or a barber. And there may be others.

THE CHRISTMAS "MIRROR."

WORK on the holiday number of THE MIRROR, which will be combined with the regular number for the week of its publication, is well under way.

This number will have a handsome lithographed cover and unusually interesting literary and art features, and will sell for the regular price of THE MIRROR—10 cents.

Combined with the regular MIRROR, this holiday number is insured a very large circulation—the largest circulation, in fact, enjoyed by any dramatic journal. Its value as an advertising medium thus is exceptional, and patrons that intend to avail themselves of this opportunity to reach many thousands of readers throughout the world should at once send in their orders, to the end that good positions may be assigned to them.

PLAYS COPYRIGHTED.

Noted at the Office of the Librarian of Congress, Washington, D. C., from Nov. 18 to Nov. 25.

A DRESSING CASE. By John Byron Brockell.
AT VALLEY FORGE. By W. L. Roberts.
JANE SHORE. By Eugene Howard, Vance Thompson, and Marcel Schwab.
MICKY FINN. By W. R. Watson.
NEVER TROUBLE THOMAS TILL TROUBLE TROUBLES YOU. By Edward H. Sackville.
THE CAVIAR. By Frank C. Hamilton.

TRIALS OF SOUTHERN TOURING.

Companies touring through the South don't find life all beer and skittles. The R. D. MacLean and Odette Tyler company, booked at Baton Rouge, La., Nov. 14, arrived in plenty of time for the performance, but the scenery didn't have been missed by the railway company. A large audience was on hand, and to them the management explained matters, guaranteeing to give a performance as soon as the scenery came, but offering to refund the money of any one who didn't want to wait. At nine o'clock the scenery car was in sight, and at 10:15 the curtain rose. The audience waited patiently. All the money refund was \$1.75 for five 25 cent gallery tickets.

At Vicksburg, Miss., a few days before, the company was scheduled to give matinee and night performances, but arrived late. The matinees began about 4:30 and ended at 7:30. There was no time for the company to go to the hotel for dinner, so they had a hasty meal on the stage and then began the evening performance.

The Jefferson De Angelis company had to cancel its Texarkana, Tex., date Nov. 18, because the scenery had been sent somewhere else. At Dallas the company had to play in a tent which has been the town's only amusement temple since the theatre burned down a while back. The tent was all right in warm weather, but on chilly nights it has its drawbacks.

SALE OF THE FRENCH COLLECTION.

The collection of autographs, portraits, photographs and playbills of the late Frederick W. French was sold at auction, at Libbey's, in Boston, last Thursday. Buyers from New York and Philadelphia were present at the sale, and there was much spirited bidding. Among the valuable and interesting letters sold was one written by John Wilkes Booth to Ben DeBar, in reference to an engagement, which fetched \$57. A letter of David Garrick with an engraved portrait sold for \$35, and another Garrick letter sold for \$37. A letter of Dorothy Bland Jordan, the English actress, brought \$32. A letter of Macready relating to the Astor Place riots fetched \$10.50.

Charles Mathews wrote to R. W. Elliston: "Pray let me know if they have found my hat, and if so send it to me, as I want it very much and am too poor to buy another." This letter sold for \$5. A letter from Elliston sold for \$4.50. Other letters sold were one from Charles Dickens to James R. Green, which brought \$26.25; two from Charles Keen that sold for \$12 and \$16, respectively; and one from John Howard Payne that fetched \$6.

A playbill of Ford's Theatre for "assassination night" sold for \$30. There were in all nearly seventy-five thousand playbills sold, and Everett Jansen Wendell, of this city, secured most of them.

JERSEY THEATRES MAY OPEN SUNDAY.

In dismissing on Nov. 22 an indictment against H. P. Soulier, manager of the Lyric Theatre, Hoboken, Judge Blair, of the Hudson County Court of Sessions, rendered an opinion that the statutes of New Jersey did not forbid the opening of the stage on Sunday, and that therefore Mr. Soulier had committed no crime in giving Sunday performances in his theatre. For a long time the Lyric Theatre was open every Sunday. About two years ago there was an agitation in Hoboken against Sunday performances, and Mr. Soulier was indicted for giving the performances and Major Fagan and the Police Commissioners for permitting them. Defendants were tried to the indictment. In his opinion Judge Blair says:

"It is the opinion of the court that it is the duty of the State to give the public a set of the State laws which make it a criminal offense to give a play or theatrical performances on Sunday. The rule of law seems to be clear as indicated by the decision that the Sunday laws, so-called, are pure police regulations. It is possible that the change in this indictment is due to a mistake in the indictment, or to a mistake in a previous bill, either by ordinance or by statute, or by the Vice and Immorality act, or by court, of sufficient gravity to excuse public performances, may be corrected through the passage by the Legislature of a statute making it a crime to give such entertainments on Sunday."

THE THEATRE'S CHRISTMAS NUMBER.

The Theatre magazine's Christmas number, double the usual size and containing two extra colored plates in addition to a highly illustrated cover in twelve colors representing Maud Adams in Quality Street, will be published on Nov. 20. There are besides over one hundred half-tone reproductions of portraits and scenes from the latest plays. Technical and literary notabilities are contributed to this holiday issue. Justin Huntly McCarthy writes on French Villas, the vagabond poet, the central figure of Webster's new and second play, If I Were King; Julia Marlowe contributes an article on her own experiences; Edna St. Vincent Millay has an exclusive and entertaining interview with John Drew, and Alfred Ayres begins a series of critical papers on "America's Greater Actors," the first being his estimate of Sarah Bernhardt. The opening of the opera season is humorously discussed by August Spengler, the article being elaborately illustrated with the portraits of the members of Mr. Gran's company. Rudy R. Von Thien is in a new department devoted to the various criticisms of comic sketches during the important musical events of the month. There are only a few of the features of a handsome and interesting publication.

B. B. PRICE WRITES A BOOK.

H. D. Price, president for some years as manager for the late John McCullough, Mrs. Leslie Carter, Richard Mansfield, Lovers' Lane, and other of William A. Brady's attractions, has a new book in press, which will be issued before the holidays by the J. R. O'Givins Publishing Company, of New York. It is entitled "The Letters of Mildred's Mother to Mildred," and contains a series of humorous sketches upon stage life which satirize the famous "Elizabeth" letters. They originally appeared in the New York Morning Telegraph over the author's name as plumes of "The Man Behind the Screen," and proved immensely diverting to a great number of people who would like to preserve them between covers.

HANUSCRIPT SOCIETY RECEPTION.

The Manuscript Society of New York held its seventy-fourth private meeting last Wednesday evening at the National Arts Club, in Thirty-fourth Street. Madame Anna Nevada was the guest of honor. The musical programme, which was long and very interesting, consisted entirely of the works of women composers. Nearly a thousand persons were present.

LATE IN NEW ENGLAND.

A strike on the New York, New Haven and Hartford Railroad resulted in the delay of the supply of THE MIRROR for New England last week. Arrangements have been made so that should the strike continue the delay will not occur again.

AMATEUR NOTES.

At an amateur entertainment in Bay Hall, Providence, N. J., Nov. 22, two plays were acted. The play was selected to show the mixture of serious and original works that the amateur can. After the performances, the company here gave a short tour, playing "Funda," Marionette, "Madame," and "Lover."

An Arabian Night will be played by the members of Columbia University at Carnegie Library, Nov. 22. The play was selected to show the mixture of serious and original works that the amateur can. After the performances, the company here gave a short tour, playing "Funda," Marionette, "Madame," and "Lover."

The Chinese of Normandy was sung by amateurs, for the amusement of the Young People's Association of Holy Trinity Church, of Carnegie Library, Nov. 21, 1901.

The students are preparing a burlesque on The Way of the World.

Members of the Union Foot Club gave a selected play on Nov. 22.

QUESTIONS ANSWERED.

[No reply to note. No address paid to newspaper, important or trivial question. No private address furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

L. J., Detroit, Mich.: Players may be addressed in care of THE MIRROR.

E. G., New Orleans: Salaries for choruses range from \$12 to \$15 a week.

T. C. R., Pittsburgh: William Parham is still playing the title-role in Ben Hur.

V. A.: Address the medical director of the Colonial Theatre, Brooklyn.

Ingraham, Muncie, Ind.: Margaret Wyckoff is a member of the Alcazar Theatre Stock company, San Francisco.

R. F. L., Brooklyn: William Gillette never played Sherlock Holmes at the Murray Hill Theatre.

T. C. P., Minneapolis: Skinny's Finch is the property of Eva Williams and Jac Tucker, who may be addressed in care of the White Hairs of America, 1257 Broadway, New York.

X. Y. S., New York: The article in the constitution of the Players' Club relating to qualifications of members is as follows: "Any male person over the age of twenty-one years shall be eligible to membership who is an actor, manager, dramatist, or other member of the dramatic profession, or who is engaged in literature, painting, sculpture, architecture, or music, or who is a patron, or connoisseur, of the arts." The address of the secretary is at the club house, No. 16 Gramercy Park.

A. M. B., Cincinnati: The Banker's Daughter, by Brooks Atkinson, was produced at the Union Square Theatre, Nov. 20, 1872, with the following cast: John Strickland, Charlie Thorne, Jr.; Lawrence Westbrook, John Parcell; Mr. Smith, J. H. Stoddart; G. Washington Phillips, I. B. Brown, William J. Le Moyne; Count De Quincey, M. V. Linnam; Harold Boutledge, Wallace Ramsey; M. Montville, C. W. Bowes; Dr. Watson, H. P. Daly; Jarrold, W. H. Quigley; Lillian Westrock, Sara Jewett; Florence St. Vincent Brown, Maud Harrison; Mrs. Fanny Holcombe, Mrs. H. J. Phillips; Limite, Sarah Cowell; Nellie Little Eva Barrett and Little Lella Granger. The play's original run was one hundred and thirty-eight performances.

Charles Mathews wrote to R. W. Elliston: "Pray let me know if they have found my hat, and if so send it to me, as I want it very much and am too poor to buy another." This letter sold for \$5. A letter from Elliston sold for \$4.50. Other letters sold were one from Charles Dickens to James R. Green, which brought \$26.25; two from Charles Keen that sold for \$12 and \$16, respectively; and one from John Howard Payne that fetched \$6.

A playbill of Ford's Theatre for "assassination night" sold for \$30. There were in all nearly seventy-five thousand playbills sold, and Everett Jansen Wendell, of this city, secured most of them.

The original cast of the Comedy of Errors was as follows: Dromio of Syracuse, Stuart Robson; Dromio of Ephesus, William H. Crane; Antipholus of Syracuse, Frank Evans; Antipholus of Ephesus, Frank H. Allen; Angus, Charles Webb; Dromio of Ephesus, James Duna; Angelo, Mazon Mitchell; Dr. Pinck, Sol Smith; Cleon, Mr. Jordan; Charlie, Adeline, Miss A. Monk; Aspasia, Miss C. Troy; Letitia, Miss L. Ackerman. The comedy was produced at the Park Theatre in this city Nov. 25, 1875.

MUSIC NOTES.

The Grancino Society opened its twenty-ninth season at Carnegie Hall Nov. 18, singing Elijah, with Lillian Lehman, Isidore Hirsch, Evan Williams, and Gwilym Miles as soloists.

Parsons Blenheim Soeder gave a piano recital at Carnegie Hall Nov. 18.

Lillian Garlatti called for Paris on Nov. 18 and will remain abroad until April, when she returns to all festival engagements here.

Gregory Hest, an English tenor, made his debut Nov. 18, at Carnegie Hall, in a ballad concert.

The American debut of Esther Fox, violinist, that was to have occurred at Carnegie Hall Nov. 18, was postponed indefinitely, as Miss Fox is seriously ill with pneumonia.

Harry Glare, last season with Sun Toy, who has composed, under the pen name of "Terry Keene," a new series of "Terry Keene" crooning, is stated to

THE USHER.



"The principles which govern theatrical management are sometimes extraordinary and inconsistent," writes a young woman playgoer. "There is a large sign outside of a certain Broadway theatre announcing that tickets bought of speculators will be refused at the door. At a recent performance, with another young woman, I sat in the balcony of this theatre. We were touched (in two senses of the word) on the shoulder by the gentlemanly usher after the first act. In a soft aside he informed us that we could have two seats further forward for a quarter apiece, and he seemed quite put out when the offer was refused."

"Now, we were not so unsophisticated as we appeared, and we watched with interest this enterprising fakir while he proceeded to do quite a little business. He first operated upon a man in the middle aisle, who responded to the aside in the ear and moved down, whereupon the usher sold the seat to a standee and those adjoining it, also, to friends of the latter. Meanwhile three seats on the side had been appropriated by other standees from whom this ready-witted youth promptly demanded a quarter apiece. But the reputation of the house is saved, because speculators' seats are not accepted."

The enterprise of this particular usher is not equal to that of the head usher of a theatre in this city, who was recently discharged because it was discovered that he was endeavoring to conduct a primary school of crime, with his subordinate ushers as pupils. The management learned by accident that he had instructed the ushers that they were to turn over to him all lost articles found as a part of his perquisites, with the understanding that if among this flotsam and jetsam a pocket book appeared occasionally the finders might divide the contents with their chief!"

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Last week a Brooklyn magistrate refused to issue a warrant for local managers at the request of a ticket speculator, who claimed that the managers were interfering with his business. The magistrate went straight to the point in his decision, and laid down the law on the subject in the following words:

"A theatre ticket is a mere license revocable at the will of the manager. The manager has a right to caution the public against buying tickets from speculators, and by doing so revokes the license granted by any ticket in the possession of the speculator. The manager has the right by any fair and proper method to inform the public of his refusal to accept the ticket sold by speculators. I hold that the manager exercised this right in a fair and proper manner, hence the complainant's application for a warrant is refused."

This is a very clear elucidation of the rights of managers with respect to the sidewalk traffic, and in addition it is a flat-footed statement that irrespective of the conditions under which a ticket is sold it is only a license to enter, which can be revoked at the manager's pleasure.

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A benefit given in the name of the Actors' Fund in Chicago recently was announced to be for the Actors' Fund Home.

While there is no worthier object, would it not seem that the diversion of benefits from the Fund itself to this recent adjunct—which it has been generally stated must be started and maintained by funds specifically raised for that purpose independently of the relief work of the Fund—is unwise, when it is considered that the revenues of the Fund at present are not more than sufficient to meet the requirements?

The Fund no longer receives a share of the New York city theatre license money, and it is dependent for its receipts upon benefits, income on invested money and members' dues. The interest on the Fund principal is not large enough to cover more than a quarter of the annual requirements, while the amount realized from annual dues is very small. Benefits, therefore, are the only present means whereby the Fund's needs can be met.

If benefits are given for the Actors' Home, what will become of the regular work of the Actors' Fund?

By the efforts of the late Louis Aldrich and the New York Herald, about \$70,000 were raised for the Home by subscriptions. It is by subscriptions that the balance of the money required to complete the Home should be collected, unless it is proposed to restrict the Fund's relief work in order to carry out the Home project speedily.

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Apropos of the discussion of the Syndicate and its efforts to control the dramatic columns of certain newspapers, the Baltimore News

published an editorial in which it gives its own experience. Here it is:

In Baltimore a year or two ago a very bold attempt was made to take possession of the columns of criticism in the interest of the box-office. The Syndicate appeared on the scene with large advertising "favors" in one hand and a club in the other. The *News* met this aggression by a very emphatic refusal to surrender its independence, and continued to publish what it pleased about the plays that came to Baltimore. After a few months this effort to control editorial criticism collapsed. We are of the opinion that the same result will follow wherever a newspaper does its duty. The Syndicate has evidently learned the futility of such measures in Baltimore, and in shaping its policy in other cities it should recognize the fact that only such newspapers will yield to "box-office" influence as are incapable of doing either good or harm by their comments on the theatre.

The Baltimore *News* is one of the papers in this country that yields a real influence in its dramatic criticism. The last sentence in the article from which the foregoing quotation is made summarizes exactly the situation as to those newspapers that have no backbone or principle, and that haul down the flag when the Trust's club appears in the counting-room.

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James B. Camp, who was recently elected City Treasurer of Louisville, had a great victory. He led the ticket on which he ran. This was not only a tribute to Mr. Camp's ability in his previous position as Tax Receiver, in which during four years he handled more than \$30,000,000, but it was also a compliment to a good citizen and an enterprising theatrical manager.

Mr. Camp has accomplished a good deal during the past few years in assisting the interests of musical and dramatic art in Louisville.

Nobles, Colond J. Foster, Miller, Eugene W. Presbury, Charles T. Dasey, George Taggart, and Frank C. Drake.

NO INJUNCTION FOR BELASCO.

David Belasco's attempt to prevent by injunction the production of *Mrs. Burton Harrison's* play, *The Unwelcome Mrs. Hatch*, by Mrs. Fliske and her company at the Manhattan Theatre failed signally on Nov. 18. Justice Lawrence, in the Supreme Court, denied Belasco's motion to enjoin Manager Harrison Grey Fliske, of the Manhattan, and Mrs. Fliske from producing the play.

As told in *The Mirror* last week, Belasco asserted that he was the author of *The Unwelcome Mrs. Hatch*. Mrs. Harrison denied point-blank every allegation made by Belasco, and her affidavit was such a telling refutation of the plaintiff's claims that Judge Lawrence, at the hearing on the motion, said that in twenty-eight years experience on the bench he never had seen a weak case as that presented by Belasco. Counsel for Belasco tried later to withdraw the motion for an injunction, but the request was refused by Justice Lawrence. In rendering his decision Justice Lawrence said:

As I stated upon the argument, every fact upon which the plaintiff claims a right to an injunction is so fully answered and denied in the affidavits read on this part of the argument that it is the duty of the Court upon well-established principles, to deny this motion. After carefully reading all the affidavits in the case I adhere to the views expressed at the conclusion of the argument. Motion denied with costs.

FRANK D. NELSON.

Frank D. Nelson, whose portrait is seen on this page, is what can be aptly termed an "acting baritone." His experience, the result of a long career in theatricals, has been varied. At first a comedian, he "desisted" as he puts it, to follow his vocal gifts. His voice is a cultivated one of power and range, and his histrionic equipment and personality or stage presence qualify him for things operatic. The last production of Wang under D. W. Trues and Company's control was staged directed by him most successfully, and his association with the Concord and Castle Square Opera companies proved his artistic worth.

Mr. Nelson has a repertoire of about forty grand and light operas and a thorough knowledge of their production. His favorite parts are Fra Diavolo, Count Arnhelm in the *Bohemian Girl*,

PERSONAL.



De VAUX.—Rosalie De Vaux, whose portrait appears above, is a member of the Donnelly Stock company at the Murray Hill Theatre. She was signed originally for a temporary engagement, but her work was so satisfactory that Manager Donnelly retained her permanently. *The Mirror* has frequently commented upon Miss De Vaux's good work at the Murray Hill. Two seasons ago Miss De Vaux began her professional career with Richard Mansfield's company. Last season she was with the Pike Stock company, Cincinnati, playing second business. She has been earnest in her endeavor to win success, and the results of her efforts have thus far been most satisfactory, and she gives promise of accomplishing much in the future.

BLANCKE.—Anne Blancke has been engaged for the leading soubrette role in *The Little Red Schoolhouse*.

MORRIS.—Clara Morris made her debut as a lecturer at Indianapolis, Ind., on Nov. 18. Her address upon the stage and its people was thoroughly enjoyed by a large audience. Her tour will continue through the season under the direction of Thomas Broadhurst.

SCHRADER.—Frederick F. Schrader, a well-known Washington correspondent, has recently assumed the duties of dramatic editor of the *Washington Post*. Mr. Schrader was formerly actively connected with theatrical affairs in St. Louis and other Western cities, and has written considerably for the stage, including "The Man from Texas," still produced after twenty-one years, and "At the French Ball," in which Fanny Rice starred for five years. Mr. Schrader did dramatic work on the *Post* at intervals several years ago, and the field, therefore, is not new to him.

GOODWIN.—Mr. and Mrs. N. C. Goodwin (Maxine Elliott) will close their London theatre next week and return to this country, opening a tour here about Jan. 1.

WEST.—William H. West is recovering in San Francisco, from the effects of the operation he underwent recently for cancer of the throat.

HAWTREY.—Charles Hawtrey was the sole male guest at the meeting of the Twelfth Night Club last Tuesday.

MACDOSELL.—Claire MacDowell, daughter of Mrs. Eugene MacDowell (Fannie Bowes), made her appearance in the role of Pedro in *A Royal Rival*, supporting William Faversham, at the Criterion Theatre last week, and will continue in the part through the season. Miss MacDowell's portrayal was thoroughly artistic and delightful, giving evidence of fine inherited talent and excellent training.

SOTHERN.—E. H. Sothern will give a special matinee of *Hamlet* before he leaves the Garden Theatre.

BATEMAN.—Jessie Bateman, Charles Hawtrey's leading woman, sailed for England last Wednesday, having been called home by illness in her family. She will be gone four weeks. Isabel Irving has replaced Miss Bateman in the cast of *A Message from Mars* at the Garrick.

MINER.—Mrs. Henry G. Miner (Annie O'Neill) sold last week to Allen W. Wood, of Pittsburgh, her residence, at Riverside Drive and Seventy-sixth Street. The consideration was \$125,000.

MILLER.—Henry Miller will open an engagement at the Savoy Theatre, Dec. 16, presenting *D'Arcy of the Guards*.

JEFFRIES.—Maud Jeffries arrived in this city from England last Thursday, and left at once for Memphis, where her mother is ill. She will return to London in February, to appear in Stephen Phillips' new drama, *Ulysses*.

WOODRUFF.—Henry Woodruff has been engaged as leading man with Henrietta Crosman.

MORRIS.—Nina Morris has resigned from the cast of *The Man Who Dared*.

ATTRACTIONS booked at Metropolitan, Portland, Ore. Wife or wife George L. Baker, inn-

Photo by Geo. C. Phelps, New Haven, Conn.

FRANK D. NELSON.

Through his efforts many of the greatest musical attractions have visited his city and appeared under his direction at the Auditorium.

Mr. Camp has operated independently of the Theatrical Syndicate, and his success in procuring important attractions for special engagements at the Auditorium has by contrast thrown the Trust's Louisville theatre into the shade.

KING LEAR.

The assignment of the principal characters in Frederick Ward's forthcoming revival of King Lear will be as follows: Edmund, Charles D. Hermon; Edgar, Barry Johnston; Kent, Francis D. Molina; the Fool, Alice Berthia; Goneril, Virginia Drew Tresscott; Regan, Antoinette Ashton; Cordelia, May Wards, and King Lear, Frederick Ward. The scenery, costumes, furniture, properties and accessories have been especially made for the production, while new electrical and mechanical devices have been invented to give realism to the great storm scene in the third act.

DRAMATISTS CLUB MEETING.

The American Dramatists Club held a meeting and shop talk at their rooms in this city on Saturday evening. Vice-President J. I. C. Clarke presiding. Routine business was transacted and several new members were elected. Among these recent were Charles Bernard, Charles Klein, George Shober, Richard Ganther, R. R. Valentine, Harry P. Mason, Harry Dyrrell, Milton

Di Luna in *Trovatore*, and Valentine in *Patet*. Mr. Nelson is an amateur trap shot on holidays, his latest achievement being the winning of third prize at the Elkwood Park, N. J., shoot.

DEATH OF STEVENS VAIL.

"Broadway's passing show lost last week one of its most familiar and attractive personages," writes Edward Fales Coward. "The sudden death of Stevens Vail was a distinct shock to his many personal friends and to the theatrical profession at large, in whose interests he was for several years identified.

"The descendant of a family long distinguished in the naval history of the United States, Mr. Vail was himself for two years a midshipman at Annapolis. Though since that time occupied in other directions, principally literary, on the breaking out of the Spanish-American war he promptly enlisted and throughout the campaign served on the *Yankee*. For the past year he had acted as theatrical reporter on the *Evening Star*, having previously performed the duties of that office with conspicuous distinction upon both the *World* and *Journal*.

"A young man of very positive literary pretensions, he was perhaps better known in dramatic circles by the gracious charm of his personality. No one who knew him, even though the circumstances were of the most ephemeral character, was other than attracted by his singular, convincing frankness, gentlemanly bearing and absolute honesty of purpose.

"In his sad and untimely taking off metropolitan theatrical life lost one of its kindest ornaments."

David Cooper, leading man, W. S. Hart Stock, Halsted, N. Y., etc.

ATTRACTIONS booked at Metropolitan, Portland, Ore. Wife or wife George L. Baker, inn-

CURRENT AMUSEMENTS.

Manhattan Borough.

Week Ending November 21.

METROPOLIS (Third Ave. and 142d St.). A Bagged Hero—2 plus 1 to 2 Times.

OLYMPIC (Third Ave., bt. 129th St.), Faits and Follies.

HARLEM OPERA HOUSE (208-211 West 129th St.), Ethel Barrymore in Captain Jinks of the Horse Marines.

HURTIG AND NEAMON'S (208-211 West 129th St.), Times—Every afternoon and evening.

KROGH'S STAR (107th St., bt. Lexington Ave.), New building.

CIRCLE MUSIC HALL (Broadway and 60th St.), Closed.

MAJESTIC (88th Ave. and 128th St.), New building.

PROCTOR'S PALACE (10th St., bt. Lexington and Third Ave.), Vanderville every afternoon and

CARRIAGE HALL (Seventh Ave. and 57th St.), Second and Last Hoffman Piano Recital Wed. After.

COLONIAL (1044 Broadway and 164-170 West 47th St.), New building.

LONG ACRE SQUARE (Broadway and 60th St.), New building.

NEW YORK (Broadway and 60th St.), Mon., Oct. 28—2½ to 3½ plus 7½ Weeks—20 to 25.

CRITCHON (Broadway and 44th St.), Mon., Aug. 28—William Faversham in A Royal Rival—12½ to 16 to 17 Times.

VICTORIA (Seventh Ave. and 60th St.), Mon., Nov. 4—Mildred Davis in The Way of the World—4½ Weeks—20 to 25 Times.

REPUBLIC (207-211 West 48th St.), Tues., Nov. 13—Grace George in Under Southern Skies—20 to 25 to 27 Times.

AMERICAN (10th Ave., bt. 42d to 43rd St.), 24 Scenes of the American Stock—Miss Kirk.

MURRAY HILL (Lexington Ave. and 42nd St.), 24 Scenes of Henry V. Donnelly Stock—Our Beautiful Home.

BROADWAY (Broadway and 42nd St.), Tues., Nov. 4 to 25 to 27 Times.

MINDEN-GARDEN HALL (112 West 60th St.), M. V. V. and Company—Tues., Nov. 28—

EMPIRE (Broadway and 40th St.), Tues., Sept. 2—

CROWN (Broadway and 36th St.), Tues., Sept. 2—

METROPOLITAN OPERA HOUSE (Broadway, 40th and 36th St.), Closed Sat., Nov. 2, 1901.

CASINO (Broadway and 36th St.), Tues., Oct. 14—

ADMIRAL (Broadway and 36th St.), Tues., Oct. 15—

KNICKERBOCKER (Broadway and 36th St.), Tues., Oct. 16—

MURRAY HILL (Quality Street—20th St.), Tues., Oct. 17—

MANHATTAN (125-127 Broadway), Tues., Oct. 18—Miss Fiske's concert—10th Week—20 to 25 to 27 Times.

MANHATTAN'S DRAFFEN LANE (228-232 West 25th St. and 221-223 West 26th St.), New building.

SAVORY (211 West 26th St.), Tues., Oct. 22—20 to 25 Weeks—20 to 27 Times.

MANHATTAN (125-127 Broadway), Tues., Oct. 23—The Unwelcome Mrs. Hatch—20 to 25 to 27 Times.

REEDED SQUARE (Broadway and 26th St.), Tues., Oct. 24—

MANHATTAN'S DRAFFEN LANE (228-232 West 25th St. and 221-223 West 26th St.), Tues., Oct. 25—

THIRD AVENUE (Third Ave. and 26th St.), Gypsy Jack—20 to 25 to 27 Times.

BLUDG (120 Broadway), Tues., Sept. 25—David Warde in The Ambassador—10th Week—20 to 25 to 27 Times.

WALLACE'S (Broadway and 26th St.), Tues., Nov. 25—

DALY'S (Broadway and 26th St.), Tues., Sept. 25—James T. Morris in The Ambassador—10th Week—20 to 25 to 27 Times.

WALTER AND FREDERICK (Broadway and 26th St.), Tues., Nov. 25—Felicity Dally—10th Week—20 to 25 to 27 Times.

CONSTITUTION (Broadway and 26th St.), Closed Sat. Nov. 25—

PROCTON'S FIFTH AVENUE (Broadway and 26th St.), Tues., Nov. 25—Curtis Vanderville—Also Madame Hart.

GARDEN (Madison Ave. and 27th St.), Tues., Sept. 25—

MANHATTAN (125-127 Broadway), Tues., Oct. 25—

MANHATTAN'S DRAFFEN LANE (228-232 West 25th St. and 221-223 West 26th St.), Tues., Oct. 26—

MANHATTAN'S DRAFFEN LANE (228-232 West 25th St. and 221-223 West 26th St.), Tues., Oct. 27—

LIVELY (21st Ave., bt. 24th and 25th Sts.), Tues., Oct. 27—The Royal Family—20 to 25 to 27 Times.

LIVELY (21st Ave., bt. 24th and 25th Sts.), Tues., Oct. 27—Misses Miller and Mr. G. H. Gilbert—20 to 25 to 27 Times.

PROCTON'S FIFTH AVENUE (Broadway and 26th St.), Tues., Nov. 27—

MANHATTAN (125-127 Broadway), Tues., Nov. 27—

GRAND OPERA HOUSE (Broadway and 36th St.), Tues., Nov. 27—

IRVING PLACE (Broadway and 26th St.), Tues., Nov. 27—

FOURTH AVENUE (Broadway and 26th St.), Tues., Nov. 27—

KELLY'S (21st Ave., bt. 24th and 25th Sts.), Tues., Nov. 27—

ACADEMY (Broadway and 26th St.), Tues., Nov. 27—

MANHATTAN (125-127 Broadway), Tues., Nov. 27—

TOMMY DAWSON'S (24th and 25th Sts.), Tues., Nov. 27—

MANHATTAN (125-127 Broadway), Tues., Nov. 27—

THE STOCK COMPANIES.



Photo by Gandy, Chicago, Ill.

Richard Buhler, the subject of the above portrait, is winning much success this season as leading man of the Greenwall Stock company at the Columbia Theatre, Brooklyn.

The Spooner Stock company at the Park Theatre, Brooklyn, last week had the honor to be the first English speaking stock company to produce Hermann Sudermann's masterful drama, *Magda*, in either New York or Brooklyn. Aside from the greatness of this effort to present one of the best plays obtainable, the result achieved had the effect of raising the standard of stock company offerings in this vicinity considerably higher. In addition to packing the house at every performance, Edna May as *Magda* had the power, expression, and artfulness of absolute sincerity, combined with a thorough mental grasp of the character that showed deep and conscientious study. In short, her performance was not only by far the best evidence of her ability that she has yet given, but, judged from any viewpoint, was the accomplishment of an exceptionally talented actress. Although Cecil Spooner generously obliterates himself as much as possible in favor of her sister, her portrayal of *Magda* strengthened the performance notably. Robert Hanson failed to bring out the stern and unbending will of *Magda's* father to its full extent, but his pathos and excellent realization of the man's physical frailness, together with a very effective death, won him second honors. Augustus Phillips as the pastor played the role in the right vein, his suppression of his emotions and dignified demeanor being highly commendable. Olive Grove was in her element as *Magda's* aunt, and offered an amusing but sufficiently disagreeable characterization. Beta Viller was good as the stepmother, and Mrs. Spooner, Frances Lloyd, and Hatty West as typical feminine moneknots likewise. Walter Wilson, for the first time since he has been with the company, did not appear at home as Von Keller. Other roles were competently handled by Jessie McAllister, Harold Kennedy, Edwin H. Curtis, and W. L. West. The staging was appropriate, the beautiful gowns of *Magda* forming a striking contrast to the subdued costumes of the other characters. This week, Mexico.

Corse Payton's Theatre company made an elaborate scene revival of Henry Arthur Jones' masterpiece, *The Silver King*, last week to the usual crowded houses. George Hoy as *Elijah Coonshoe* both by an excellent make-up and capital acting made the most emphatic hit. Etta Reed was well suited to the role of *Nelly Denver*, and did very good work. Kirk Brown strove rather strenuously to be effective as *Winfred Denver*, but seemed to please, as the applause that greeted his efforts testified. W. A. Mortimer, in the short part of *Geoffrey Ward*, gave his customary conscientious portrayal. Charles Barringer was especially satisfactory as the villain, Herbert Skinner. Florence Fields was a pleasing *Clay Denver*, and the unusual number of minor parts were, for the most part, creditably enacted by Barton Williams, Johnnie Hoey, James Bevina, McKay Ten Broek, Archie Deacon, Samuel Monk, William Hagan, Hampshire Welch, William McCrory, Will Maynor, Marguerite Fields, Grace Fox, Ida Clancy, Marie Casmere, and others. This week, *Filtration*.

The Lady of Quality last week proved one of the most interesting productions so far made by the Columbia Theatre Stock company, with Valerie Berger in Julia Arthur's old part, and Frank E. Camp, William Redman, H. E. Stander, Richard Buhler, James A. Blas, John Daly Murphy, Lillian Kemble, Emma Dunn, Gertrude Berkley, and W. H. Cavanaugh in other leading parts. Business was good. This week, Tennessee's Pardner.

The Elite Stock company at the Gotham Theatre last week presented to full houses a new adaptation of *Shapoo* by Ethel Fuller, the leading woman, who played the title-role. Jack Drummer, Joseph L. Tracy, Edmund Day, Walter Chester, Harry Macdonald, George W. Monks, Frank Starr, Rose Watson, Alice Shepard Davenport, Lillian Morey, Josephine Barclay, Emma De Castro, Roberta St. Claire, Julie Overton, and Miss Austin made up the rest of the cast. This week, *The Wages of Sin*.

Mr. and Mrs. Harry J. Thomas have accepted from the Baker stock. Mr. Thomas has accepted an engagement as stage-director of the Carrie Radcliffe Stock company at the Star Theatre, Philadelphia. Mrs. Thomas will remain in that city with her husband for the present.

Harry Hicks, of the Spooner Stock company, has been temporarily released by Mrs. Spooner to play a leading role in *The Secret Enemy*, that commenced a tour last week.

Minnie Radcliffe and Malcolm Williams left New York last Saturday to join the stock company in Nashville, Tenn., of which they will be leading members for the rest of the season.

The Forrepaugh Stock company, Philadelphia, presented *Siberia* last week to crowded houses. The return to the company of John J. Farrell and Florence Roberts caused a big outburst of welcome. The play was ably acted and especial mention should be made of Florence Roberts as *Maria*. Praise is also due J. J. Farrell as *Nicholas Nalipoff*, Sydney Ayres as *Evan Nordoff*, Fannie McIntyre as *Sara*, Frank Peters as *Jackson*, and Albert Sackett as *Sparta*. The rest of the cast, including Walter Gilbert, Gilbert Ely, Joseph Cleworth, Cyrus Hale, Mary Davenport, Jessie Ellison and Eugenia Webb, also scored. This week, *Shenandoah*.

Lillian Kemble has been permanently engaged for the Columbia Theatre Stock company, Brooklyn.

The offering by the Hopkins Stock company at the Grand Opera House, Memphis, last week was *The Butterflies*. The settings received much favorable comment. De Witt Clinton as *Predicator* was quite successful. Jessie Inett was delightful as *Donana*. Edna Ellmers, Maybelle

Robert, and Miss May were all good. The Misses Green of *Black Ford* were natural, and Edwin Travers, Joseph O'Brien, and Russell Bennett were acceptable in their respective parts. Next week, *Peaceful Valley*.

Sydney Ayres, of the Forrepaugh Stock company, Philadelphia, was presented Nov. 18 by Manager George Fish, on behalf of a number of Mr. Ayres' friends, with a handsome gold watch and chain and some floral plumes.

Among recent engagements secured through Bennett's Dramatic Exchange are Carrie Clark Ward, with the Grand Opera House Stock company, Nashville; Joseph Galbraith and Winona Bridges, with the New Columbus Stock company, Chicago; Charles E. Bloomer and Mr. and Mrs. Frank Hilliker, with the New American Stock company, Chicago.

Jane Rivers opened with the W. S. Hartman Stock company at Halifax, Nov. 12, and scored a success as *Mrs. Brown* in *The Banker's Daughter*.

Lucille Spinney has joined the Neill company to play second parts.

The Sixth Commandment, the play produced by the Dearborn Stock company, Chicago, two weeks ago, is an undoubted success, and a production of it will be made shortly under the best auspices. Its author, Percy S. Sharpe, is not yet thirty, and this is his first appearance as a playwright. He is a brother of Meta Maynard, the well-known leading woman.

Frank Hill has joined the Audubon Theatre Stock company, New Orleans, to play leading juvenile parts.

Frederic Bond, general stage director of the Proctor Stock company, will again return to active stage duties in an early production of 7-20-8, the last of the Daly comedies to be revived by Manager Proctor. Mr. Bond was one of the members of the Augustin Daly company when 7-20-8 was originally acted.

Mamie Sheridan Wolford and Winona Bridges have joined the stock company at the Columbus Theatre.

ACTORS' CHURCH ALLIANCE NEWS.

The fourteenth reception of the New York Chapter of the Alliance was held last Thursday afternoon in the Parish House of the Church of the Beloved Disciple, Madison Avenue and Eighty-ninth Street. The Rev. H. M. Barbour, rector and chaplain, gave the address of welcome, and in the absence of both vice-presidents the Rev. Walter E. Bentley, Secretary, occupied the chair. A vocal duet, entitled "Dawn of the Summer Night," by Dudley Buck, was charmingly rendered

by Mr. and Mrs. Walter H. Robinson, after which the Rev. F. J. Clay Moran made a few remarks and Madame Taguet recited with great effect. The next number was a solo by Mrs. M. H. Housie Robinson, entitled "The Minor Chord," by May, followed by "It Was a Lover and His Lass," by Parker. After this came the Secretary's report, describing the growth of the Alliance and the immediate need of local organization, independent of the National Council.

The proposed adoption of an Alliance night in certain theatres and an Alliance Sunday in the churches throughout the country, when chaplains will preach simultaneously on the theatre, the Alliance and its aims, was received with great favor. Walter Robinson closed the programme with the love song by Brahms, followed by "Sunday," by the same composer, after which refreshments were served and a pleasant social time was enjoyed by the two hundred members present.

A letter of regret was received from the First Vice-President, F. F. Mackay, excusing George D. MacIntyre and himself from attending the reception owing to a very important business meeting of the Actors' Society. Among those present were the Rev. Thomas H. Gill, Rev. J. W. Buckmaster, Rev. Edward Stetson, Mrs. Sydney Rosenfeld, Francis Walker, Kate Clinton, Robert Graham, Rev. John Acworth, Ross Hand, and "Aunt" Louisa Eldridge.

In addition to the generous contribution of Lillian Lawrence to the Boston Chapter, the secretary has received a check from Violin Allen for \$25 to swell the already large fund started for the establishment of a club room.

AT THE P. W. L.

Yesterday was Social Day at the Professional Women's League, and Mrs. Edwin Kniveton, the president, was in the chair. John Drew was the guest of honor. The entertainment was impromptu, and one of its features was the appearance of Ethel Smith, a fifteen-year-old girl violinist, who displayed uncommon talent. Miss Smith is the daughter of Professor Weston Smith, of Newark, and this was her first appearance in New York. There were also songs, excellently rendered, by Miss Thorlow.

Next Monday the December Library meeting will be held with Eva Loretta Carson in charge.

On the same day the League's annual bazaar

will open in the small ballroom of the Waldorf-Astoria, and will continue through the week.

The members promise that this bazaar will outshine all its predecessors.

OBITUARY.

Otto Maestri, a once famous German actor, died in San Francisco, on Nov. 18, at the age of seventy years. In his youth Mr. Maestri was distinguished in the court theatre of Germany as an actor of tragic roles. He married the daughter of a noble house, and with his wife came to America. In the West he was prominent for many years as an actor and manager. He was married, for a time, to a distinguished actress, whom he left for the comedians, and Mrs. Anna Maestri, the concert manager.

Ma Burton, an actress, who was the wife of William T. Burton, was found dead, of asphyxiation, in her lodgings in this city, on Nov. 19. The room was filled with gas, which flowed from an unlighted jet. This led to the belief that the actress had purposely killed herself. Up to three weeks ago she had been a member of the *Where the Laugh Comes* company, on Nov. 22, by the *Actors' Fund*.

Jerome Keenan, a well-known actor and stage-manager, died at the St. John's Hospital in this city, on Nov. 21. Last summer he was stage manager with The Life company, and this season he occupied the same position with The Secret Dispatch company. Mr. Keenan is survived by his wife, Lillian Anna Keenan. The remains were buried in Calvary Cemetery, on Nov. 22, by the *Actors' Fund*.

Jessie May Kilmer, known in the theatre as Jessie May, died at her home in this city on Nov. 24, of pneumonia, aged twenty-nine years. Miss May entered the profession at the age of eleven, and for some years travelled as a child actress. Later she married Mr. Kilmer, and together they appeared on the stage of *McKee* and *May*. Miss May's last appearance was in *The Giddy Young*, at the New York Theatre.

W. G. Gray, an old-time theatrical man, was killed by an explosion of gas in the oil fields near姊妹ville, W. Va., on Nov. 21.

Ella Annie Michel Holton, wife of Alf Holton, of the Human Hearts company, died on Nov. 21, of consumption.

Agnes Burke died at her home in Chicago, on Nov. 18, of tuberculosis, aged twenty-one years. The father of Madge Lessing died recently.

THE DRAMATIC SCHOOLS.

The pupils of the Drama School, Chicago, gave a curtain-raising performance of *A Story of Paper and Diamonds*, under the stage direction of Edward D. K. Tracy. The cast included H. E. Martin, E. E. French, Albert Chaffield, Jacob Prinsler, M. A. Sampson, Edward Schreiber, Misses Helene Gray, Marie Tabor, Katherine Gray, Olive Buck, Mary Converse, and Florence Smith.

AGAINST TICKET SPECULATORS.

The Management of the Manhattan Theatre Upheld in Its Prosecution.

Justice Clarke, in the Supreme Court, Nov. 19, heard arguments on the writs of habeas corpus and certiorari issued by Justice Gleggerich in the case of Joseph Rower and Adolphe Hein, the ticket speculators, who were arrested in front of the Manhattan Theatre Sept. 24, and were convicted before Magistrate Mayo of violation of the city ordinance prohibiting the sale of tickets in front of theatre entrances. The speculators were represented by David Newburger and John W. Rummell, and Assistant District Attorney Morris appeared for Manager Harrison Gray Fiske, of the Manhattan. Mr. Newburger contends that the speculators were not in front of the theatre, and that the magistrate had no jurisdiction in the case. Messrs. Rummell and Morris argued in opposition, and Justice Clarke ordered the counsel to submit briefs. Yesterday he handed down the following decision:

"Relator, a ticket speculator, was convicted before a city magistrate of a violation of Title 3, Sec. 37, of the city ordinance for unlawful selling of a ticket on the sidewalk in front of the entrance of a place of amusement and fined \$2.00 to stand committed to the city prison until the fine was paid, not exceeding two days. He defaulted in payment and was committed. He now sues out a writ of habeas corpus and also necessarily a writ of certiorari. He claims the ordinance is unconstitutional, as in restraint of trade. This is clearly untenable. The streets of the city, including the sidewalks thereof, are for the free passage of all the citizens of the State, and it is a most appropriate exercise of the police powers of the State to prevent the sidewalk in front of places of amusement from being occupied by hasty and vociferous vendors of tickets at speculation prices."

"The right to regulate trade traffic in the streets is essential. There is a constant contest between the individual desiring to appropriate the streets for his own business purposes and the public, which is entitled to them as highways and nothing else. If the ordinance is unconstitutional, all the ordinances provided to secure free passage by restricting the use of the streets for business purposes are illegal. But it is not—the magistrate then had jurisdiction of the subject matter and of the prisoner. He tried him and found him guilty, and so returns. The evidence cannot be looked into to see whether it sustained the judgment. If jurisdiction is established the return is conclusive in proceedings upon a writ of habeas corpus."

THE CHAPERON'S AFFAIRS.

The Chaperon, the musical comedy by Frederick Rankin and Julius Wittmark that Frank L. Percy's Comedians have been presenting on tour, underwent a number of changes last week. George V. Hobart made some alterations in the book and new musical numbers were added. On Thursday the company came to this city and rehearsed for several days under the direction of George W. Lederer, who will have hereafter, it is said, a pecuniary interest in the production. Last evening the Chaperon began an engagement at the Garrick Theatre, Philadelphia. Later in the season, Mr. Percy states, it will open at a Broadway theatre.

ENGAGEMENTS.

Ward Kelly and John W. Milner, to go in advance of Sam Edwards in *The Talk of the Town*.

Pauline Billep, for *The Road to Ruin*.

J. Alles Darovsky, for *A Secret Warning*.

P. G. Fay, by Whitaker and Lawrence for *The Last Souvenir*.

Fred Matthews, for *George Lorrimer in Thulina*.

By H. W. Taylor for the Oak-Church Stock company: Hugh Koch, Louis Holland, and Victor Harvey.

Ethel Brandon, for *Two Little Vagrants*.

Samuel Chappell and Edwin H. Brooks, for *David Harum*.

Pauline De Vore, with *A Rag Time Reception*.

For The Toreador: Adele Hitchie, Quinie Vassar, Jennie Hawley, Ethel Gordon, Malvilia Ellis, William Blaundell, Robert Evans, Edward Gore, Joseph Fay, and Harry L. Wallis.

Richard Sherman, for *The Peacock*.

E. M. Leonard is playing Jake Dannerwater in Blimpie Junction, with Milton and Dolly Hobin, at the Orpheum Theatre, Brooklyn, this week.

Marie Van Tassell, Robert Bowland, and John Taylor, with Harry Webber's company.

William R. Randall, beavies, at liberty. *

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REFLECTIONS.

Dorothy Tannant, who is playing Phyllis in *When We Were Twenty-one*, is winning high praise for a charming and natural performance.

Frank Basie, of *Lost in the Desert*, was severely burned about the hands and face during the "fire at sea" scene in Buffalo, Nov. 18. A doctor dressed the burns and Mr. Basie is recovering.

Elsie De Wolfe has offered a prize cup for the best toy French bulldog to be exhibited at the show of the Ladies' Kennel Association at Madison Square Garden.

Announcement was made last week that the Bowery Theatre property is for sale for commercial purposes. The house is a landmark in the theatrical history of New York, and is rich in associations with the past. The changes that have taken place in the character of its neighborhood have destroyed its value as a place of amusement, and it probably will soon follow the Star into oblivion.

A Romance of Coon Hollow (Southern) opened at Lakewood, N. J., Nov. 14.

It is said that Bertha Galland will play a Spring engagement at Daly's Theatre.

A benefit is being talked of for the widow of J. H. Haverly.

Frank Moulan and Maudie Lillian Berri were married in Chicago Nov. 20.

Minna Phillips, who was successful with Rose Coghlan in *Peg Woffington* until the closing of that company, has been engaged as leading woman of *The Road to Ruin*.

Clare Lindsay, who has played leading parts with Edward Terry, and has filled other prominent engagements in England, arrived in this country recently, with the intention of continuing her professional work here.

Estelle Sprague was a passenger on a Sixth Avenue trolley car when it collided with a truck one day last week. Her face was badly cut by flying glass.

A son was born to Mr. and Mrs. J. W. Williams at Plymouth, Ill., Nov. 19.

Florence Hastings has sued the Brooklyn Heights Railway Company for \$31,500 for injuries she claims to have sustained by being thrown from one of the company's cars.

Kathryn Sears has left the cast of *Florodora* at the New York.



THEATRES AND MUSIC HALLS.

Keith's Union Square.

The English pony ballet heads the bill. Keith's living art studio continue. Others on the bill are Fred Elbridge, Al. Shaw and Charles Warren in *Quo Vadis Upstair Down*, Nellie Watson, Joe Reichen, Vernon, George W. Day, Crolius and St. Alva, Evans and White, Fred Dunworth, the biograph and the stereograph.

Tony Pastor's.

The programmes above Nat. M. Willis, Gertrude Mannfield and Caryl Wilbur, the three Lelliottas, Parker's dog, Ed F. Haynes, the Sharpeans, Lawson and Nason, Lord and Mabel, the Georges, Courtney and Dunn, Francis Wood, the Dwyers, Belle Emerson, and the vitagraph.

Proctor's Twenty-third Street.

Members of the Proctor Stock company are seen in *Argentine Dally's comedy, A Night Off*, while the vaudeville contingent includes John W. Edwards, Hommeida, Mann and Francis, the Four Probyn Sisters, the Gleary Brothers, and the Hallievauxs.

Proctor's Fifth Avenue.

Madame Butterfly returns to the scene of its initial presentation in vaudeville, and will remain for two weeks with Pilar Martin again in the title part. Other numbers are provided by Frederick V. Rivers, Martin and Dally, the two Fosters, Arthur Burkett, Clemmons, Mack and Clemmons, Campbell and Phelps, and the kinautograph.

Proctor's Fifty-eighth Street.

A dramatic sketch, *Caroline Hall*, is toplined. Hugh Stanton and Florence Madeline, after a long absence from town, return in *Our Babies*, while other numbers are Miss. Vizier, the Bachelor Club, the Brothers Deane, Mann, and Young, Al. Shaw, Lynn Walker, the Yalta Dancers, and the Hallievauxs.

Proctor's 125th Street.

The Proctor Stock company's revival of *Miss Jones* is the chief attraction. Vaudeville is represented by Hartley and Leslie, Leslie and Priscilla, the Sixtine Blackwells, Conway and Held, Ed and Julie Evans, and the Hallievauxs.

Hartley and Stamp's.

George Neville and company are headlined this week in a comedy sketch. The other numbers are furnished by Montgomery and Stone, Cushing, Hommeida and Curtis, Mrs. Madeline, Hommeida, Chevalier Soumerville, McElroy and Hill, and Mr. and Mrs. Schmidt.

Weber and Fields'.

The stock company continue to appear in *Holty Tally* and the burlesque of *A Marriage from Mars*, and the fate of the production is that each will be illuminated with touches of new material just as they were last week. The Thursday afternoons at this cosy playhouse rank as the most representative professional matinees given in the metropolis, and it is only upon these occasions that the "Wolf" Wagner's dog, about preferring "Happy Cat" to Richard Wagner, ever comes to go.

THE BURLESQUE HOUSES.

Down.—Hartley and Stamp's Transatlantic Burlesque, which appear to have made the most particular success of the season whenever they have appeared, make their local bow this week.

Misses' Bowes.—The Merry Maidens are reviving this week on the lower West Side.

Loew's.—May Howard and her company have moved down from the Olympic to spend a week in the Bowery.

Misses' Eleventh Avenue.—Wise, Women and Song is the attraction of the week on the West-side of the island.

Olympic.—Fads and Follies have moved up from the London for the week.

LAST WEEK'S BILLS.

Keith's UNION SQUARE.—Paul Cignavalli terminated his long engagement in a mass of glory and continued to attract crowded houses by his incomparable feats of juggling. His stay at Keith's has been one of the most notable and recorded on record at this theatre, and it might well have been prolonged for an indefinite period. May Babbitt, assisted by Fred Edwards, played for the first time here. *Thaddeus Day's lively sketches*. All in the Family, which made a phenomenal hit. In this act Mr. Day has somewhat followed the method of his other success, *Fat and the Goss*, in which Tom Neary has been many laughs. A young man, ill and rather delicate, fails action and imagination that he is visited by four or five different women, each claiming to be his wife, and then in the end succeeds to find that he is visited by a nurse and that he has been juggling it all. Miss Babbitt plays the matronly roles in a captivating manner, proving herself clever and versatile both as actress and juggler. Her companion was her mother, the very famous and much favored by her mother, the late Alice Atherton. In each of her sketches she displayed delightful grace and delicate art, mingling great dash and spirit with a charming gift of comedy. Fred Edwards was only too eager in support, and managed to throw away many good lines, but his leading quite unconvincing. *Tom Neary* got in a large-sized hit with his excellent trap monologue and his capital comedy. He thoroughly earned the big hand that rewarded his efforts and his uncommonly artistic and truthful make-up came in for a triumph all by itself. The three Portman Brothers, in their will, ingenious comedy acrobatics were highly popular, taking away a generous share of the appreciation. They introduced music that was novel and a great deal that astonished by its apparent ridiculousness in the matter of life and limb. The special adoration with which the Portman girls were received was not only highly unusual but most interesting. And why not? The girls of the Portmans are the girls of the year, and the girls of the year are the girls of the year.

good voice and wound up with a sort of paraphrase of "Nearer, My God, to Thee," which was a most unfortunate selection. The Levellis Trio was favor for a next instrumental act. Sam J. Adams entertained highly by his quaint talk. Radford and Winchester recorded a genuine hit in their comedy juggling. Russell and Tilney were popular in their bright sketch. The Three Brooklyns introduced their musical grotesqueries, Le. Remond sang agreeably. Von Kamp was seen in sturdy specimens of clever conjuring, the stereopticon stayed, and so did the biograph. Mr. Keith's living art studio held over and offered some new tableaux to their usual prodigious success.

Proctor's FIFTH AVENUE.—*My Friend from India*, as presented by Section B of the Proctor Stock company, including Hodson Linton, Claude H. Cooper, Al. Phillips, James W. Castle, John Chandler, H. S. Correll, Tom Warren, Florence Leslie, Cecilia Mayer, Mabel Montgomery, Bessie Lee Lestina, and Pearl Evelyn, proved popular. Before the play a next curtain-raiser by Louis Baker, *Your Wife's Husband*, was competently acted by William Gerald, Al. Phillips, Mabel Wilson, and Bessie Lee Lestina. The

their business of Virginia was quite the worst of its kind offered at this house this season. There was absolutely no excuse for such a thing to have been offered upon the audience. Bennett and Young offered some excellent songs that were illustrated in better style than the average of the kind. The travel views were on deck, showing the familiar kinautograph.

Proctor's FIFTH-EIGHTH STREET.—The week commenced badly enough with the explosion of "Bill" Paley's kinautograph, as described in the last issue of *The Mirror*. That was during the Monday evening performance, and the particular picture that seemed to be too much for the familiar machine to project was the familiar illustration showing an old woman trying to thread a needle. By Tuesday the damage had been done away with and tranquillity again reigned. Miss Jones was enacted by a detachment of the Proctor Stock company, who moved up from the Fifth Avenue, and the vaudeville contingent included Bonnie Thornton, who sang some good new parodies; Billy Howard, who retold some fair stories and gags; Hommeida, who manipulated peculiar musical instruments; the Gleary Brothers, who puffed each other with the gloves in artistic fashion, and the travel views traveled. Good business.

Proctor's 125th Street.—Madame Butterfly and The Bunglers moved up from the Twenty-third Street and delighted large gatherings of Harlemites. Al. Loach and the Three Stooges topped the vaudeville portion and won out in handsome style. Clemmons, Brock and Clemence were seen for the first time here in George Totten Smith's new sketch, *The Widows of Jones*, which proved a capital vehicle for the display of their fine singing and provided much movement. It is a genuine hit and was cordially applauded. Others in the bill were Carrie Graham, the Four Probyn Sisters, Dooley and Fowley, the Hoovers, the travel views, and the kinautograph.

Tony Pastor's.—Mr. and Mrs. Mark Murphy headed the line-up in a new sketch, *Why Doogan Stays Off*, by R. McIlvane Baker, author of *Foxy Grandma*. The new act, which gives both artists plentiful opportunities to score in humor and in song, made an instant hit and scored immensely. Mark Murphy's new entrant in a wheelbarrow is one of the funniest that he has ever had, and it brought out a big laugh. The new act, while distinctly in vaudeville vein, yet has a thread of story, a wealth of laughing lines, and a collection of humorous situations that cannot miss fire anywhere. The ending, rather weak last week, is to be built up and then the new number will prove a fine acquisition to the Murphy repertoire.

A TALENTED VIOINIST.



Photo by Richard, Montreal, Can.

Bessie Lyons, who is pictured above, came to New York a few months ago and made, at Proctor's Fifth Avenue Theatre, a pronounced hit by her delightful playing on the violin. Miss Lyons hails from Montreal and has taken at a quick jump a top place among the violinists of vaudeville. Adding to her great talent in the art of the musician a most charming and magnetic personality, she won instant success on the Proctor circuit, of which she has already made two tours, and at the Cherry Blossom Grove in this city. Her playing is superb in delicacy and complete mastery of the instrument, and she has improved upon the ordinary possibilities of even this perfection by the introduction of some picturesquely stage business that is most effective.

place, and its reception was most flattering. Ihnen and Warren were a comedy hit. Kathryn Osterman and company were high in esteem. McIlvane and Stinson, Crawford and Stanley, McIlvane Brothers and Brooks, Lawson and Nason, and Arie Dagwell, who sang charmingly, were the others who competed for favor. Big business.

The Burlesque Houses.

Dow's.—Fred Irwin's Big Show drew big houses and gave an excellent bill, introducing Odell and Wilting, Dolly Jordan, the Livingston Trio, Watson and Pearce, the Century Comedy Four, Burman and Van, L'Argentina, living pictures, and a burlesque.

Mirza's Bowery.—*The Devil's Daughter*, was two weeks before at the Eighth Avenue, was presented to large audiences. Billy B. Van and Pie Perry got away with special hits.

Lovely.—Fads and Follies were seen for the first time in town this season, and showed Clifford and Hall, Eddie Bracklin, Lord and Mark, Houghton and Mother, Gertie De Mille, the Musical Bells, Eddie Girard, and a burlesque featuring James V. Leonard.

Mirza's Eleventh Avenue.—Jacobs and Lovy's Merry Maidens entertained good-sized audiences last week.

Olympic.—May Howard and her capital company put in a profitable week in the uptown district.

THE ATLANTA LYCEUM FIRE.

Carroll Johnson writes: "Kindly correct the statement that all the performers who were playing at the burned Lyceum Theatre, Atlanta, lost all their wardrobe in the fire. Not one article was lost belonging to any performers but myself, and what I lost amounted to nothing. No speak of, barring some little innovations. My line consists of about two dozen photographs, one or two vests, and some arrangements. I was the last performer on the stage and had not about half through my act when Miss Coley Anderson and Mr. Sherry walked into the circus and requested the audience to leave and not to return, as there was no longer danger, which I from the stage reported to them while at the same time back of me were the flames."

MABEL PIERSON IN VAUDEVILLE.

Mabel Pierson, who last season alternated prima donna roles with Hilda Clark with the Montmartre, is the latest recruit to the ranks of vaudeville. Miss Pierson will make her first appearance in the new field at the opening of the programme of vaudeville and minstrelsy at Olympia's Theatre, Chicago. After the end of her Chicago engagement she will appear in the grand houses under the management of W. H. Cleveland. Considerable promotion was necessary to induce Miss Pierson to leave the ranks of opera and Mr. Cleveland has agreed, it is said, to pay her one of the highest salaries ever paid in vaudeville.

P. P. PROCTOR'S NEWARK THEATRE.

The seventh theatre will soon be added to the Proctor circuit, the new theatre in Newark being nearly ready to open. Workmen are working night and day in rushing the work to completion and the house will be dedicated to vaudeville and the music-halls before the Christmas holidays. George Flynn, general manager of Mr. Proctor's enterprises, is giving personal supervision to the work and will pay close attention to the details of the management; when it is finally opened, however, the man of strength, will be one of the features of the first week's bill, and arrangements have been perfected for the presentation of many other notable headliners.

GRACE GARDNER.

Grace Gardner, the subject of the accompanying picture, is appearing in vaudeville with Louis A. Simon in Will M. Caley's sketch, *The Coachmen*. Miss Gardner has an excellent opportunity to display her endowments, mental and physical, in *The Coachmen*. The role occupied by her in Mr. Caley's sketch calls for volume and intensity. Mr. Simon is a vivacious performer to whom the author has given the short and full details of what makes him popular and why he succeeds so well.

GRACE GARDNER.

vaudeville end of the bill was well looked after by the Rogers Troupe in their thrilling comedies. John W. Babbitt evoked much mirth in a monologue that entitles a capital imitation of Richard Carter. The Bachelor Club's clever sketch served as a suitable vehicle for the introduction of good quantity work by Robert Follen, George D. French, Louis E. O'Brien, and Martha Robinson. The three comedians were deservedly popular in their very clever musical comedy sketch. Conway and Held repeated much laughter and enjoyment. Hickey and Leslie sang well and danced ably. The travel views were to the front, while the kinautograph projected fascinating pictures. Big business.

Proctor's Twenty-third Street.—Section A of the Proctor Stock company, including Charles M. Dean, George H. Warren, George Friend, Walter R. Dow, Vernon C. Anderson, Julian Bond, C. Wray Waller, Al. Lovick, Eddie Hartman, Adelbert Helm, Dorothy Jackson, Matilda Dushoff, and Alice Fornell, gave a very creditable production of George H. Broadhurst's farce, *What Happened to Jones*. This was presented by George H. Broadhurst's company, with Harry Shulsky in the title rôle. The Cape Hill, which was originally acted by Richard Vivian, Vernon C. Anderson, Duncan H. Harris, George Friend, George Dow, Al. Lovick, Dorothy Jackson, and Alice Fornell. The vaudeville end of the bill was well looked after by the Yalta Dancers in their pretty dances; *Cathilda Antoina* danced on her head most gracefully and displayed her artistic vocal and physical qualities; Al. Lovick and Dow sang the travel views; George Friend and Dorothy Jackson had some poor comedy act, while

Lavender and Tresson ran second in their clever comedy sketch, which went well, as it always does. Little Western dealt out her customary assortment of plowing music, and got away with a "hit." Callahan and Mack repeated their former local successes in *The Old Neighborhood*, a breezy, lively and attractive turn. Raymond and Caverly hit as well as a few weeks ago at the Proctor houses in their Dutch comedies, using the Rogers Brothers' original material with telling results. The Fungo Trio—Victor Jerome, Leslie, French, and Harry, Welch—were seen in *The Haunted Mill* and took unto themselves a pronounced success. Others on the card were Hartford and Willing, who have improved a little; Sharpie and Darling, De Villiers, Astell and Astell, Fendell and Bennett, Frank and Ed Williams, Charles De Carlo, and the vitagraph. Big business.

Women and Fins.—Hasty Tally and the burlesque of *A Marriage from Mars* continued to engage the attention of the comedy audiences and their popular company. No change was made, much was omitted and some new material was added. The stage and comedy acts, all excellent, that have been crowded out by great of the innovations would be sufficient to make up an entire new programme. The business keeps on at the standing room limit.

Others, etc.—*W. M. Caley* and *George Friend* in *A Village Mayor* opened the week, and the first night was a success. The author and Dorothy Jackson had some poor comedy act, while

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ALDEN, JOHN	Stage Director.
ALISON, GEORGE	Minstrel, Ben Hur. Olympia Theatre, St. Louis, Mo.
ANDREWS, LILLIAN	Bell Co. Re-engaged for third season.
BATES, ANNA L.	Character. Permanent address, Actors' Society.
BOURNE, NETTIE	Elysee Palace Hotel, Champs Elysees, Paris
BRADLEY, LEONORA	Third season Castle Square Stock Co., Boston.
BRADBURY, JAS. H.	265 West 13th Street.
BRANDON, ETHEL	Helen in Two Little Vagabonds.
CARHART, JAMES L.	Old Man, with Richard Mansfield season 1891-1892.
CLARGES, VERNER	The Players, 16 Gramercy Park.
CRAUFURD, RUSSELL	Disengaged. Address MIRROR.
DAVIS, FRANK L.	New England Folks. 12th St. Theatre.
DEAVES, ADA.	Comedienne. At liberty. 145 East 48th St.
EDWARDS, JAMES S.	Mgr. E. G. Rogers Dramatic Co.
EMERY, EDWARD	Season 1891-2. Lichier & Co.
EVELYNN, PEARL	Proctor's Stock Co. (S), season 1891-2.
FISHER, KATHERINE	Ingenue. Boyle Stock Co., Nashville, Tenn.
GRAY, THADDEUS	Laud. Grace Hayward Co.
HADLEY, HELAINE	At liberty.
HARKINS, JR., JAMES W.	American Dramatic Club, New York.
HEYWOOD, NELLIE	Barbara Frietchie Co. Season 1891.
HOYT, ETHELWYN	At liberty.
HUNT, MARIE	At liberty. 225 W. 28th St.
JOHNSON, SELENE	40 Jersey Ave., Jersey City, N. J.
LEVICK, ADA	Season 1891-2. Proctor's Stock, season 1891-2.
LORIMER, WRIGHT M.	Leading Man. With Mildred Holland. Season 1891-2.
LYNN, FRANCES	E. F. Proctor Stock Co. Direction Frederic Bond.
McGRATH, CHAS. A.	Lead (featured.) Daughter of the Diamond King.
MACAULEY, WILLIAM	Wentley Gains in The Minister's Son.
MALONE, JOHN	The Players, 16 Gramercy Park, N. Y.
MONTGOMERY, CHAS. H.	Old Men and Characters. Actors' Society.
NAYLOR, FRANK	Address MIRROR.
PETTES, MARIE	Leading Woman. Across the Pacific Co., 1891-1892.
PITT, ADDISON	With Henrietta Crosman Co., season 1891-2.
PITT, MARGARET DIBBIN	Permanent address, Actors' Society.
PORTER, CAMILLE	With Mildred Holland in Power Behind the Throne, 1891-2.
RIVERS, GERTRUDE	At liberty. Address Mrs. George Allen.
ROUSE, FANNIE DENHAM	Old Woman. Character Comedy. Address MIRROR.
ROYCE, BRIGHAM	Leading. Address 16 Gramercy Park.
RYLEY, J. H.	Address Green Room Club, London, Eng.

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SCHELL, HATTIE E.	At liberty. Address 122 W. 28th St., N. Y.
STOKES, HENRY	Eliza De Wolfe Co. Address "Player."
STOYLE, CARRIE LEE	The Christian Co. Third year, Lichier and Co.
STRYKER, G. A.	Ladies and Characters, 225 W. 28th St., N. Y.
TAYLOR, JANE	At liberty. Past two seasons with Arizona.
THOMAS, GUS P.	Tenor. Comedian. Address MIRROR.
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